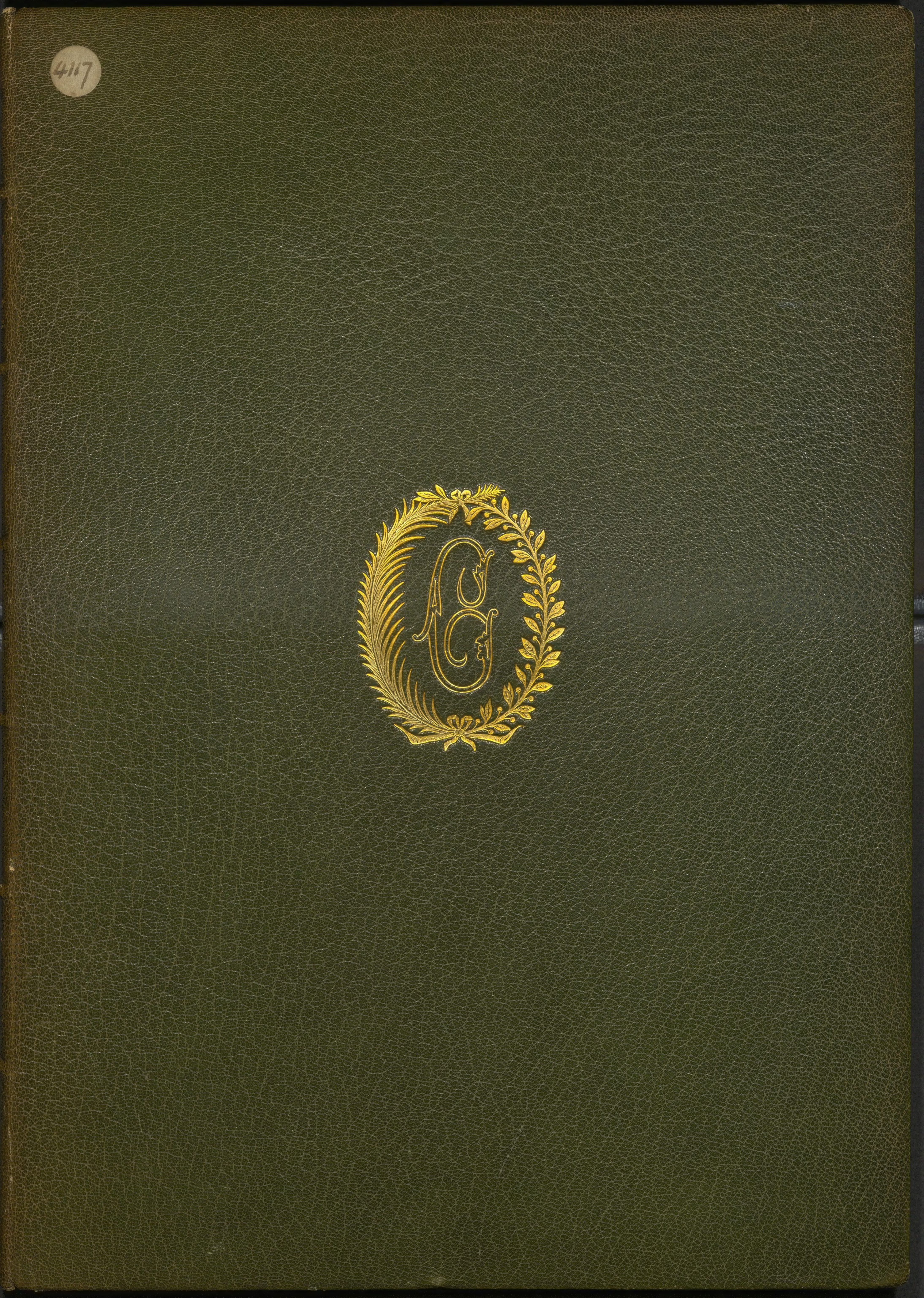
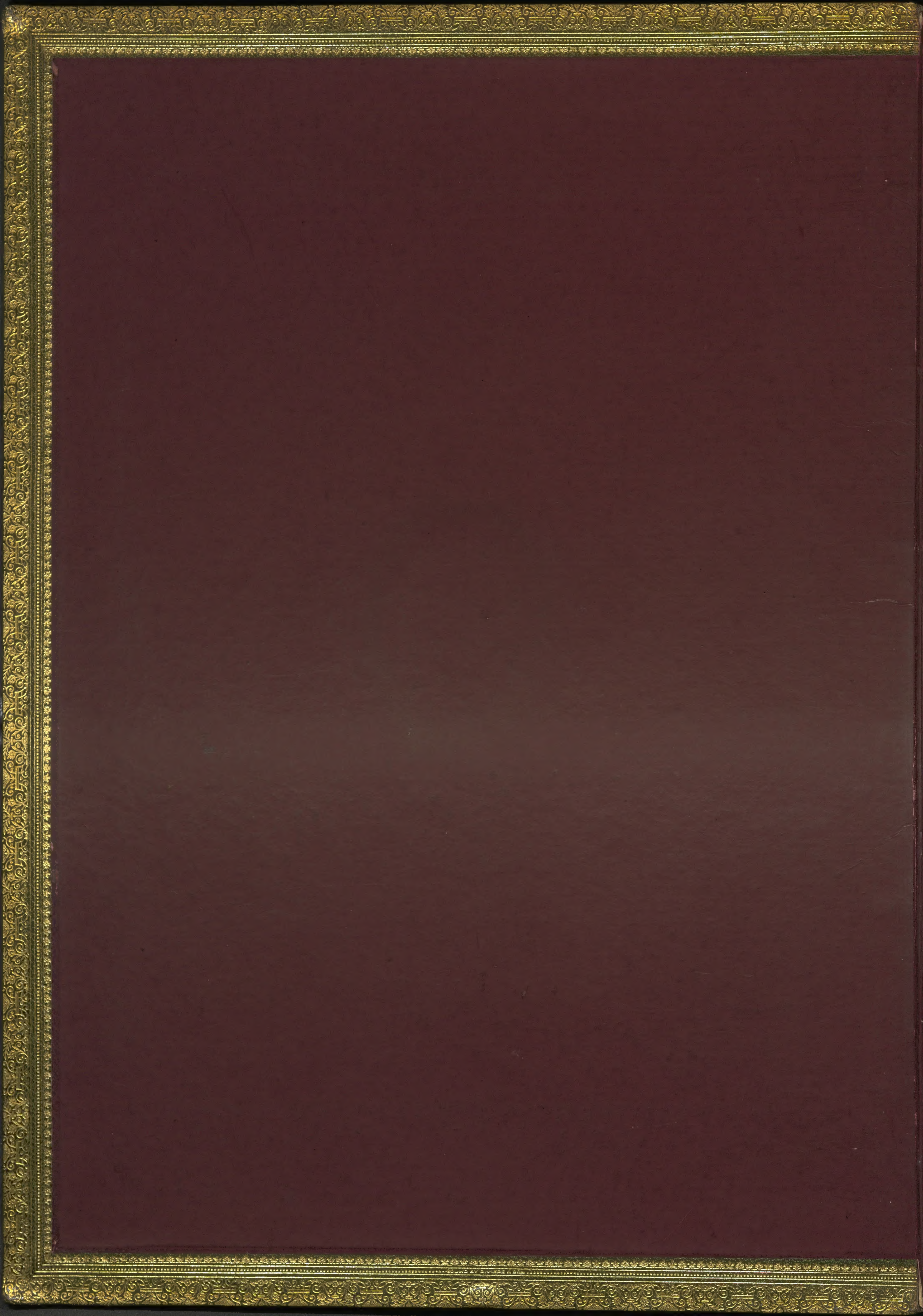
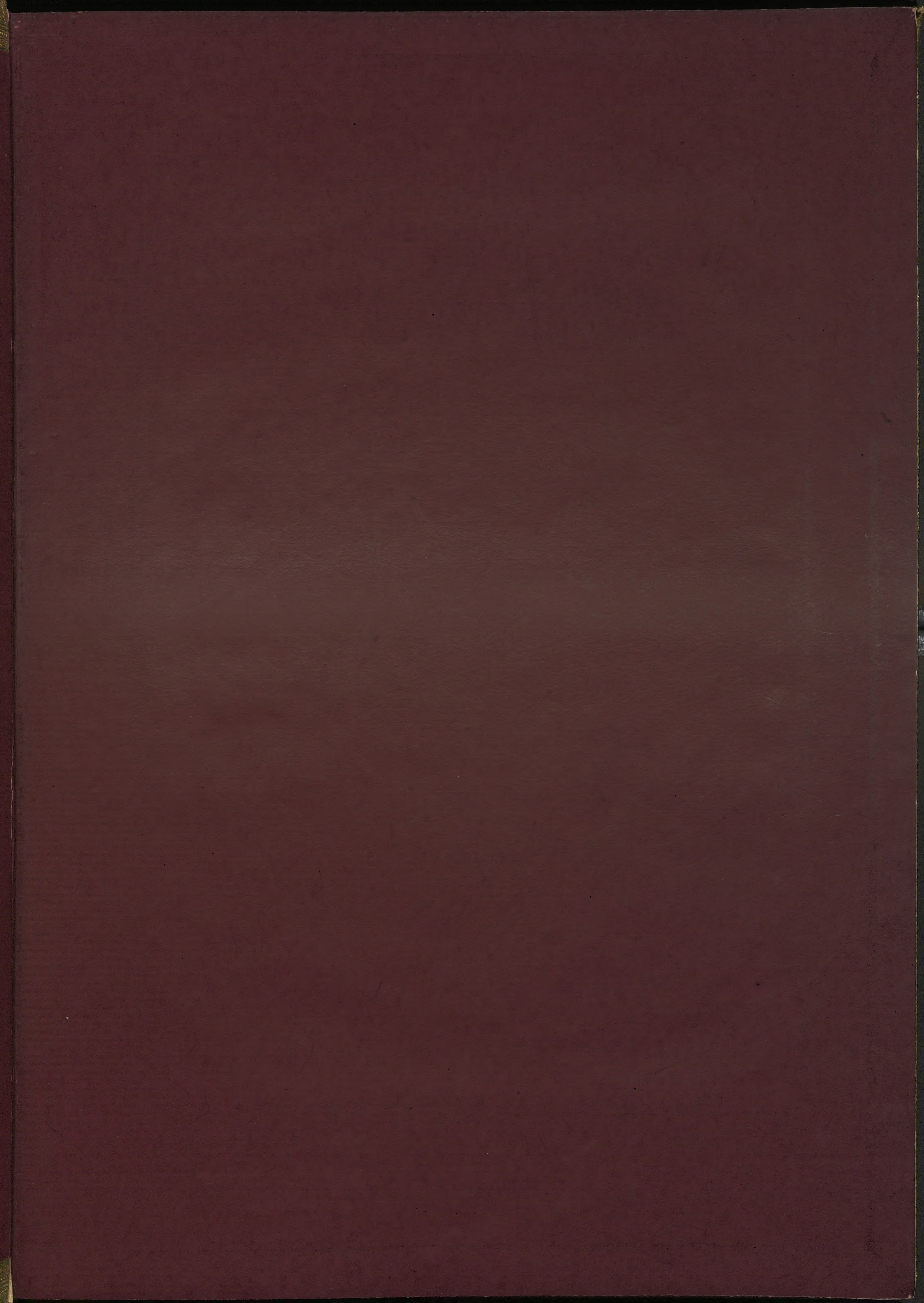
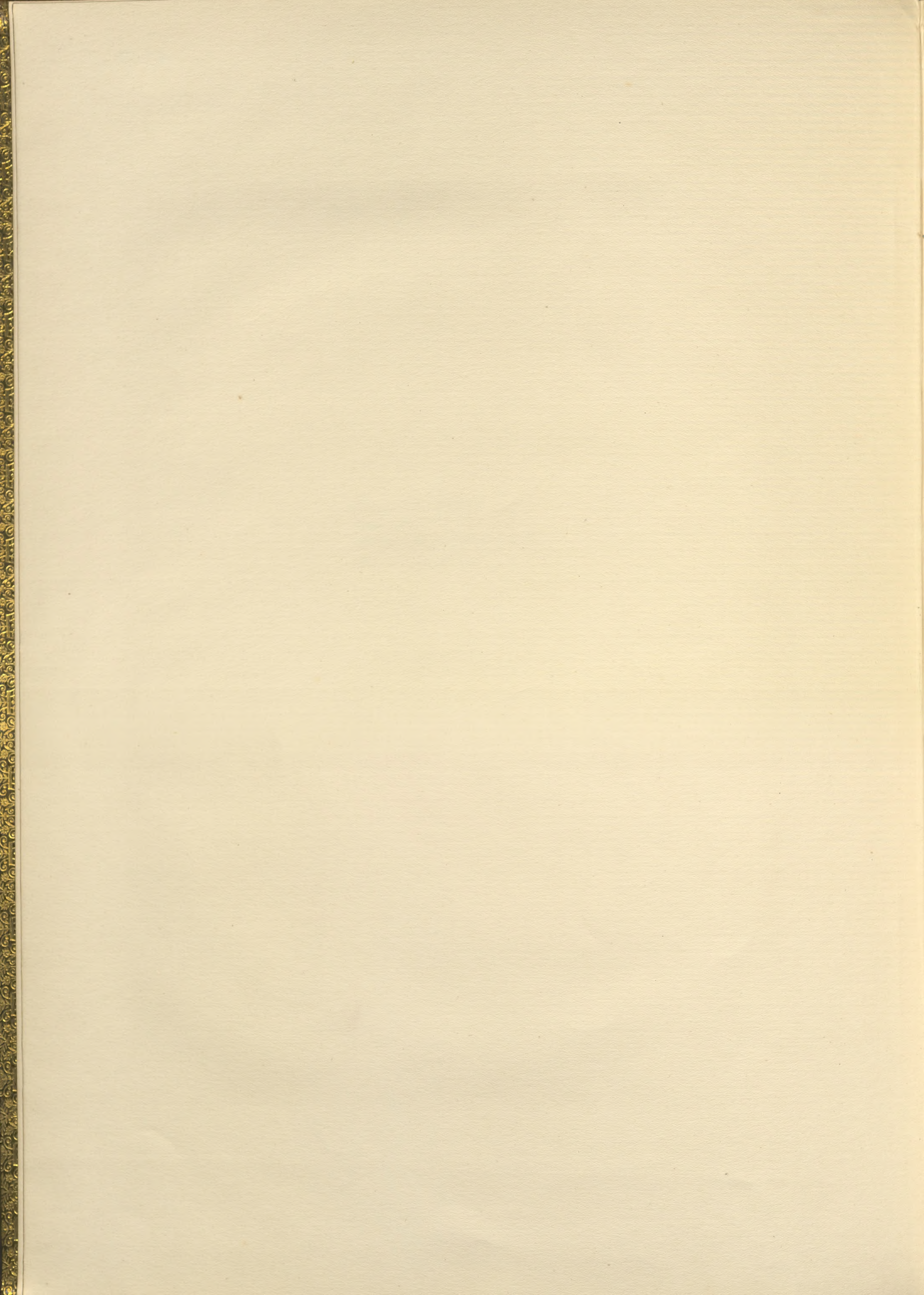
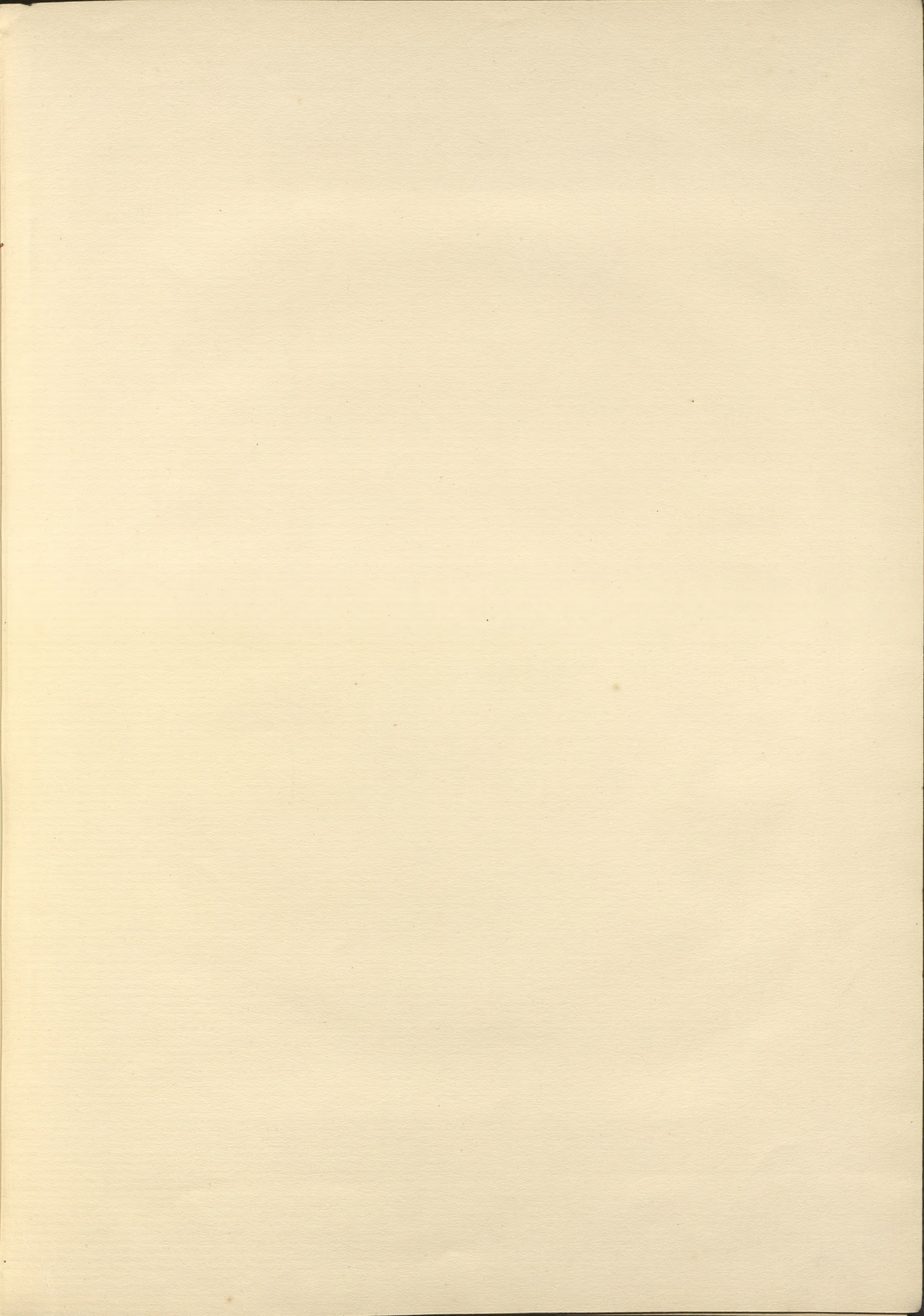


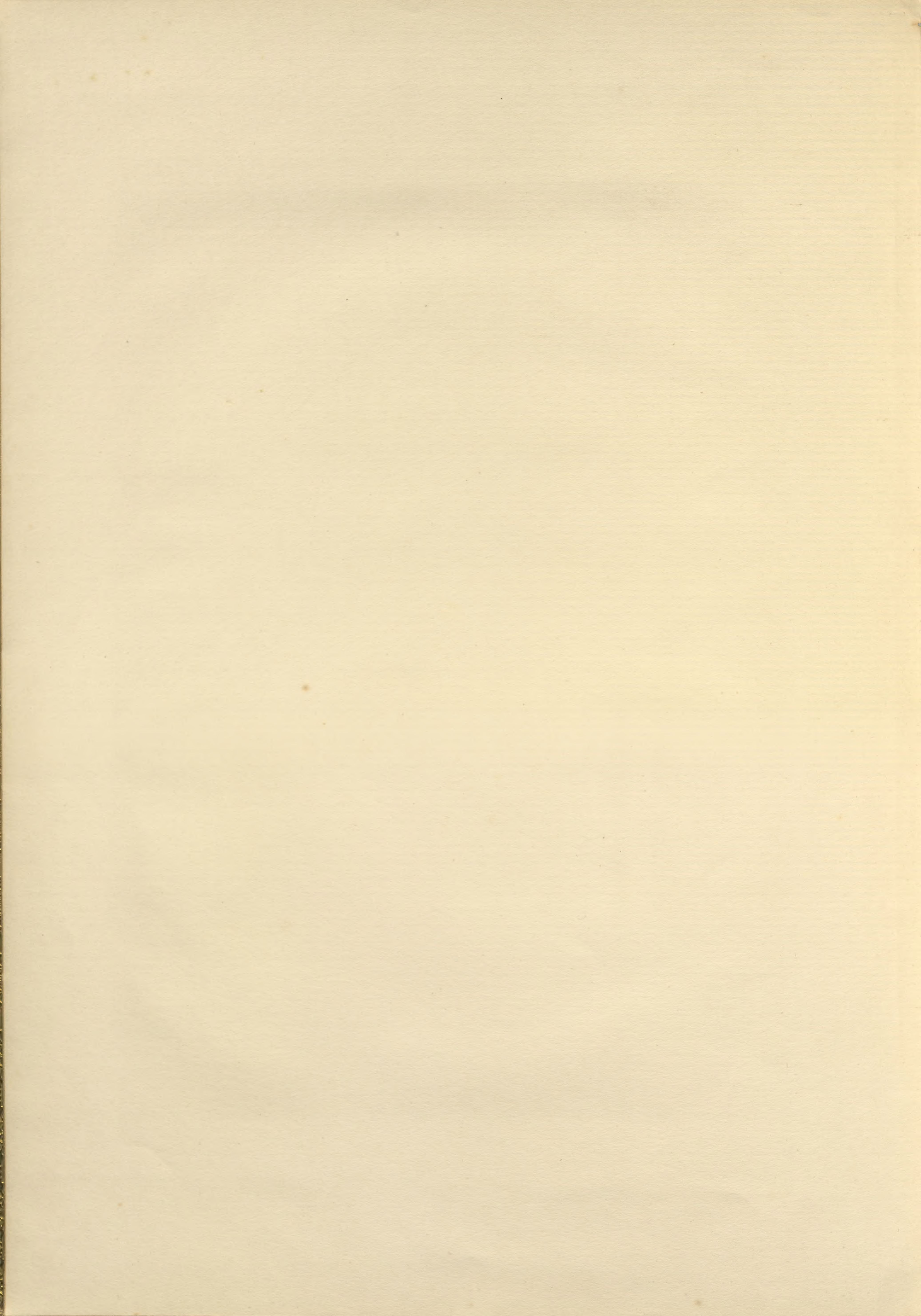

BOUND BY RIVIERE & SON

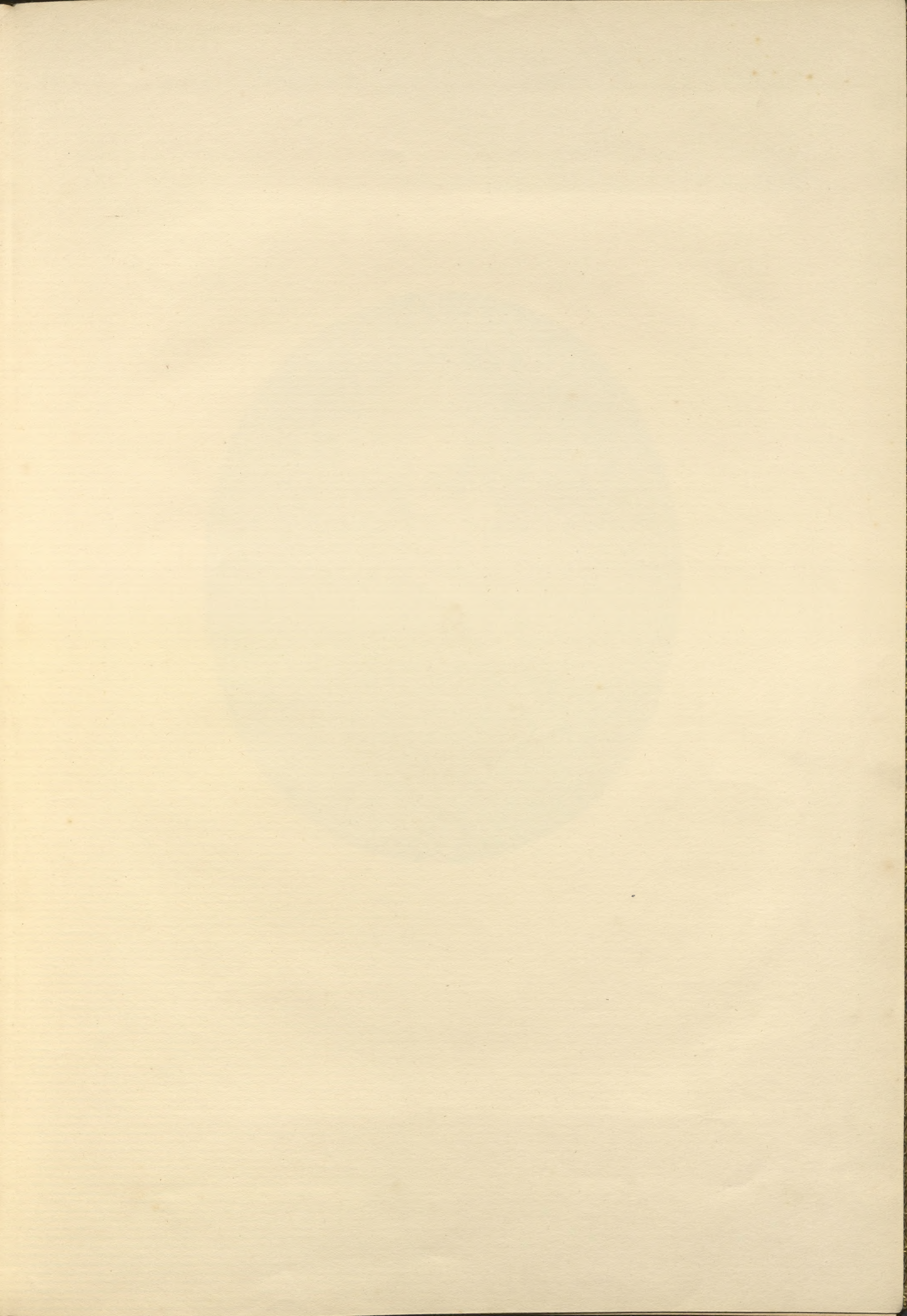


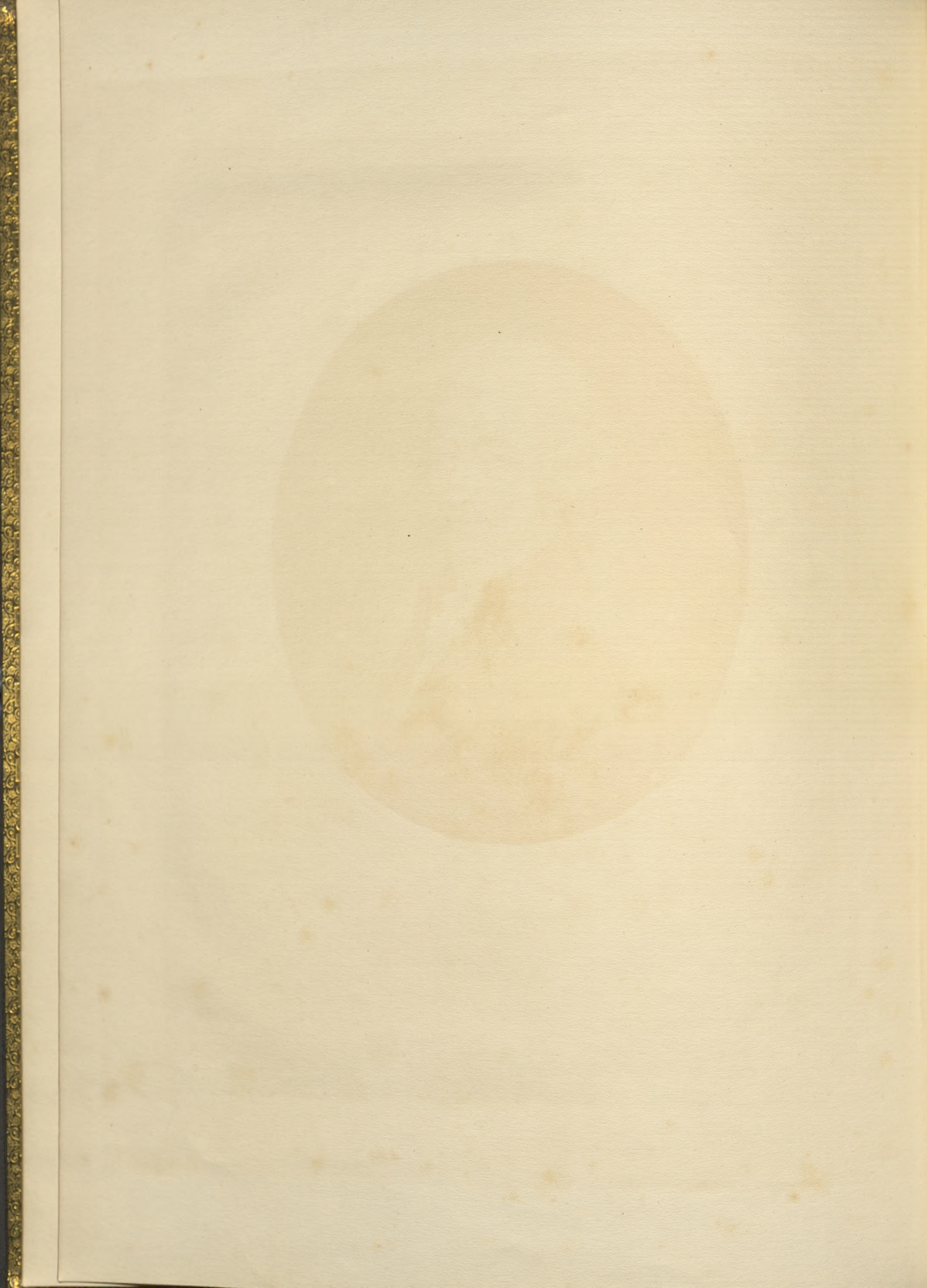
Elizabeth Chapman
Staverton
Alexandra Road South
Manchester

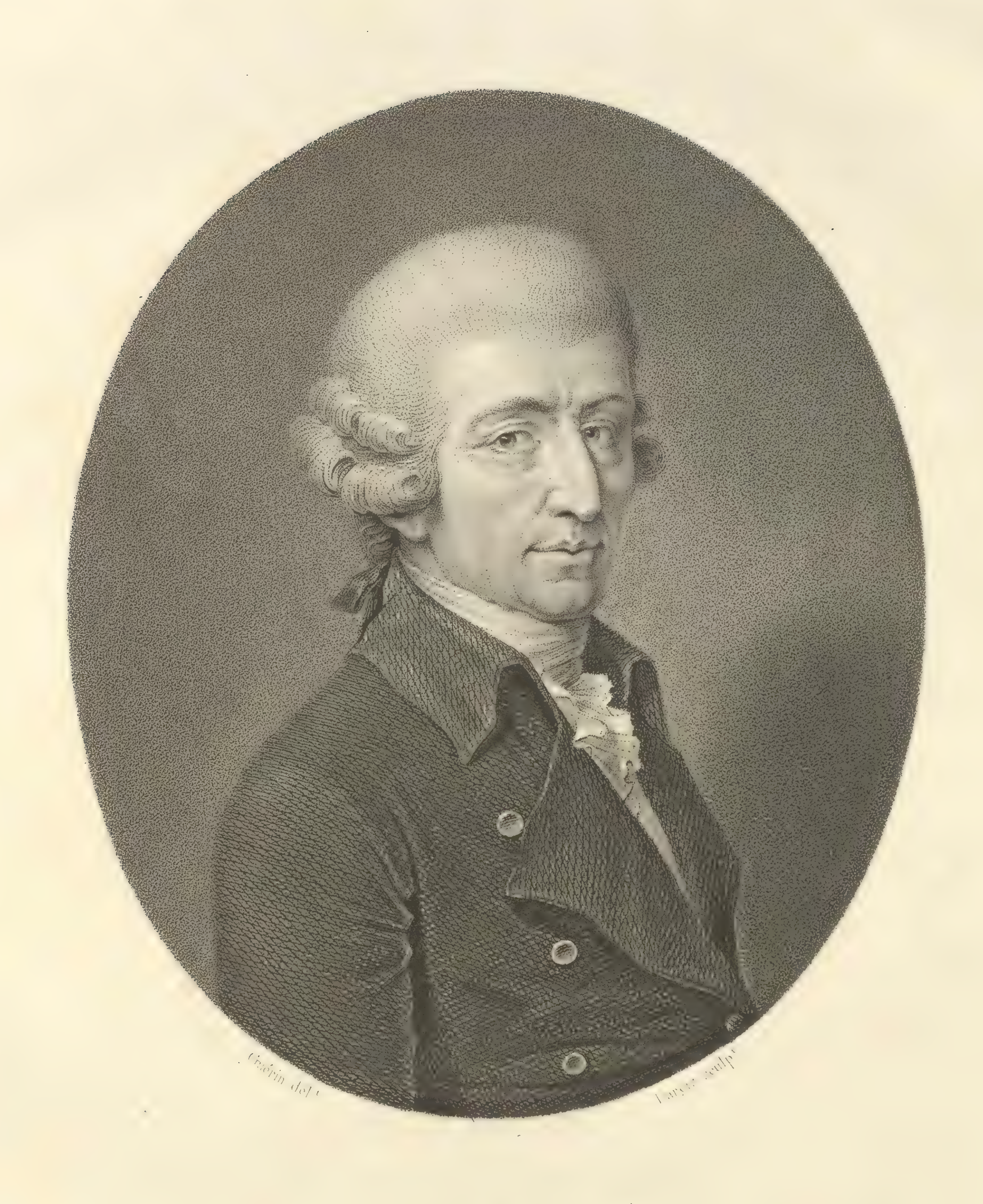






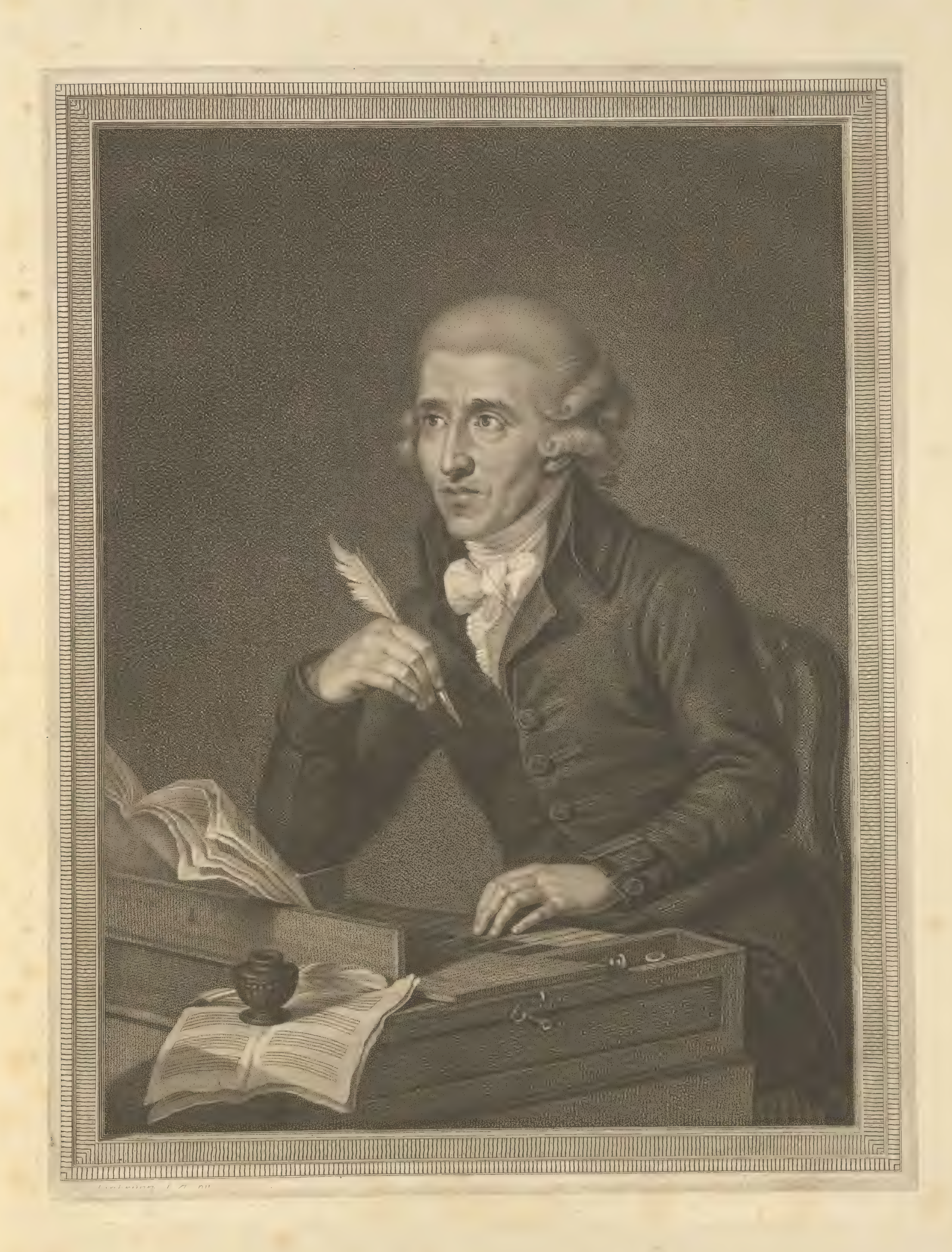




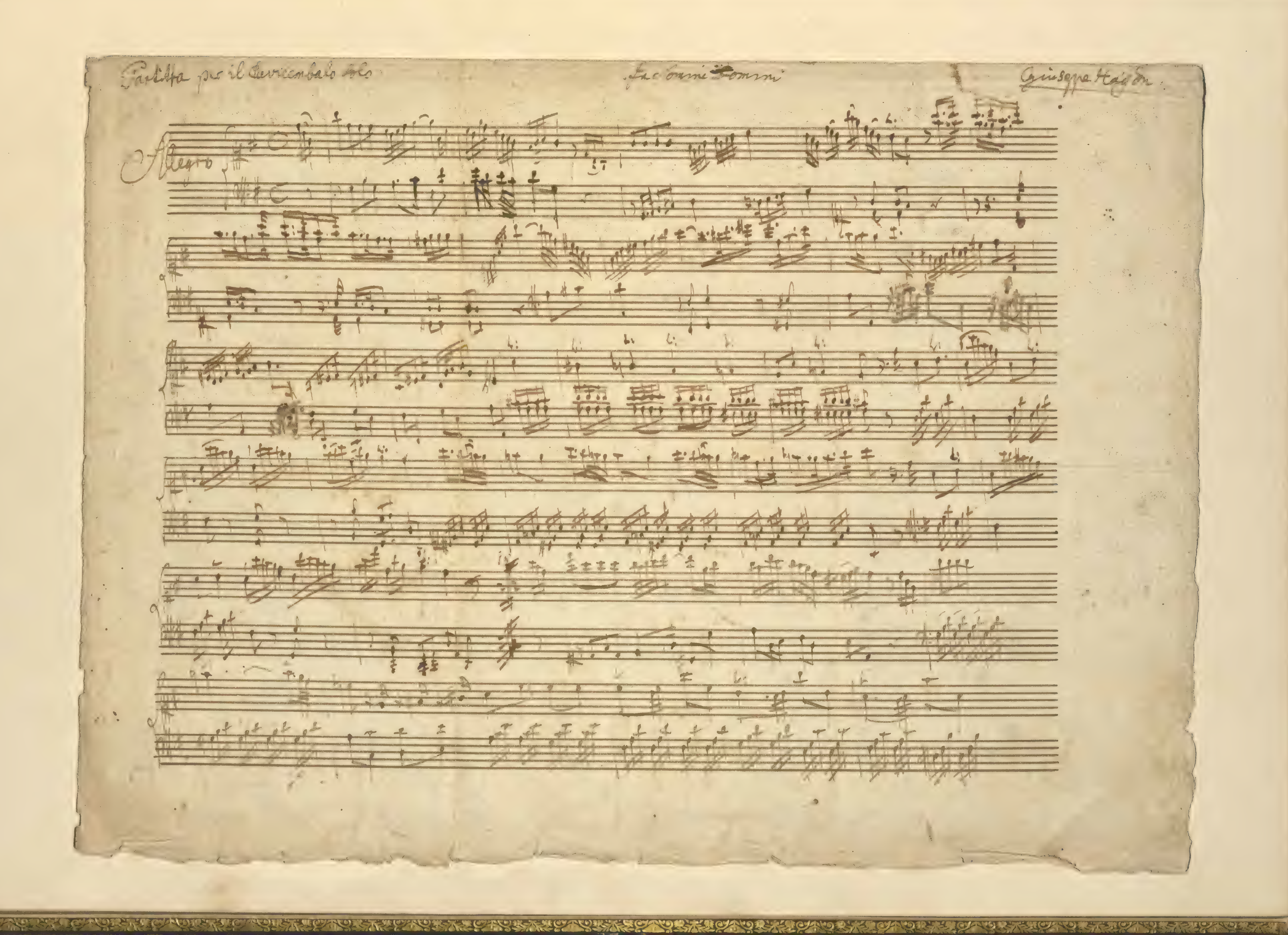


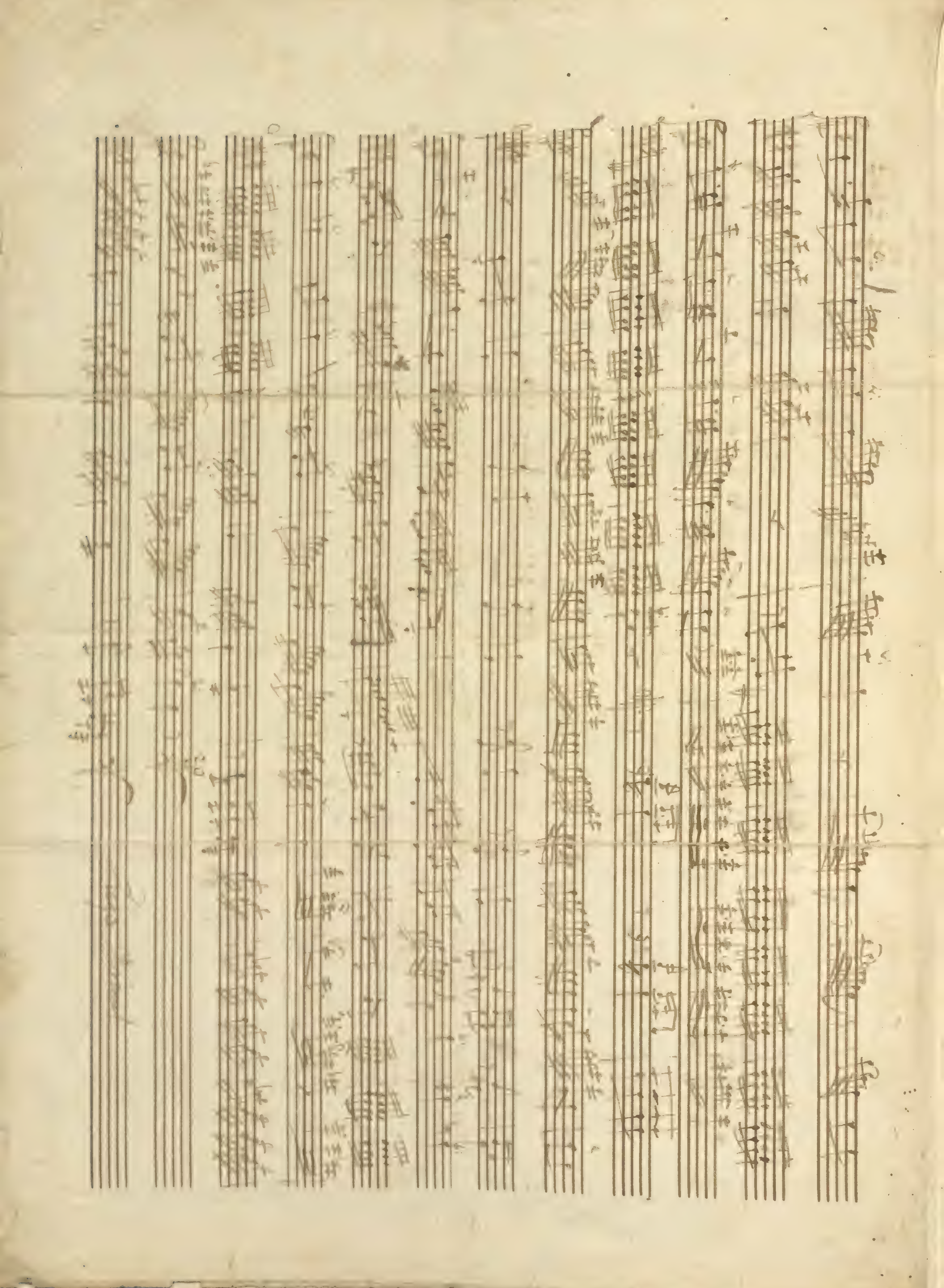
H A Y D N








Partitta per il Clavicembalo Solo
In Nomine Domini
Giuseppe Haydn
Allegro







Document.

Endesgefertigter bezeugt hiermit, daß er gegenwärtiges Instru-
ment, verfertiget von Johann Bohak bürgl: Orgel- und Instrumen-
ten-Macher in Wien 1794 von dem fürstl: Esterhazyschen Haupt-Zahl-
amts-Kanzellisten Hrn. Lichtenthal (: 1831 :) um den Preis von 12 fl. C.M.
angekauft hat; nach dessen Versicherung es Joseph Haydn's Eigenthum
war. — Haydn wohnte bey dessen Vater und machte Hrn. Lichtenthals
Vater ein Geschenk damit, als Haydn nach Wien übersiedelte; mit den
Worten: „Hier mache ich Ihnen ein Präsent mit diesem Instrument
für Ihren Buben (: oben benannter Hr. Kanzellist war dazumahl drey
Jahre alt :) wenn er größer wird und lernen will; ich habe den größ-
ten Theil meiner „Schöpfung" darauf komponirt." diesen Ausspruch sag-
te mir Hr. Lichtenthal, der er von seinem Vater oft vernahm. —

Auch mag es als Beweis dienen; daß einmahl der fürstl: Esterhazysche
Tenorist, Abbé Bevilaqua zu mir in meine Wohnung kam (: der aber
nichts von dem Kauf wußte :) und als er das Instrument ansichtig wurde,
ausrief: „ach, was haben Sie da für ein Instrument? Das ist ja von
Haydn, ich (: Bevilaqua :) habe ja oft dabey gesungen." —

Ich habe mir die Unterschriften der bewährtesten Hrn. Zeugen
erbethen.

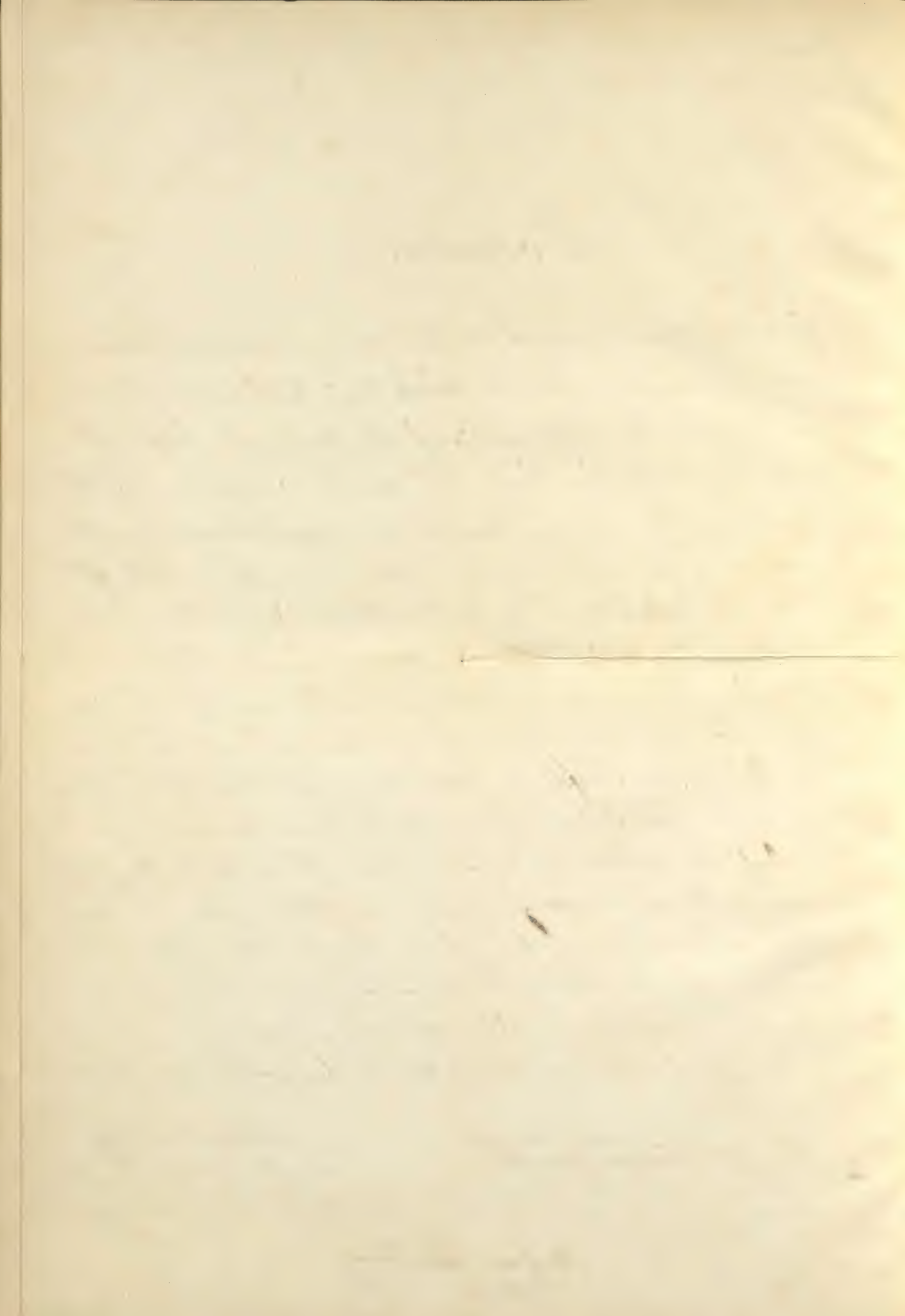
Anton Richter
vormahls Fürst Esterhazyscher
Kapell- und Kammer-Sänger.

Obige Angabe wird durch den Gefer-
tigten bestättigt Lichtenthal

Obige Angabe bestättigen die Unterfertigten Veteranen welche zur Zeit als [illegible]
das Werk komponirt wurde, als Mitwirkende unter Haydn's Leitung in fürstl:
Esterhazyschen Diensten standen — in meinem 78. Lebensjahre

Rudolf [illegible]
fürstl: Esterhazyscher Kapell-
Kammermusiker.

Michael [illegible]
dto. —





Document.

Theuerster Freund!

Hiermit übersende ich Ihnen wieder Ihr Clavier Document mit den [illegible] [illegible] in der Hoffnung daß Sie sich in dieser Sache [illegible] haben werden. [illegible] [illegible] [illegible] so auch mein Bruder [illegible] [illegible] auf [illegible] meine Familie [illegible] [illegible] Ihr [illegible] viel Freude bringen möge, welches auch zu erwarten ist, indem sein [illegible] an der Seite seines lieben Vaters gewiß die beste Leitung erhalten wird. Von Ihnen und Ihrem lieben [illegible] guten [illegible]

[illegible] zu Hamburg hat meine Cousine [illegible] geschrieben, diesen Ausflug wird Ihnen beyden viele Freude gemacht haben, auch haben Sie bey dieser Gelegenheit Ihren alten Freund [illegible] gesehen, [illegible] [illegible] [illegible], und meinem Freunde? [illegible] [illegible] [illegible] zu sehen, dagegen [illegible] [illegible]

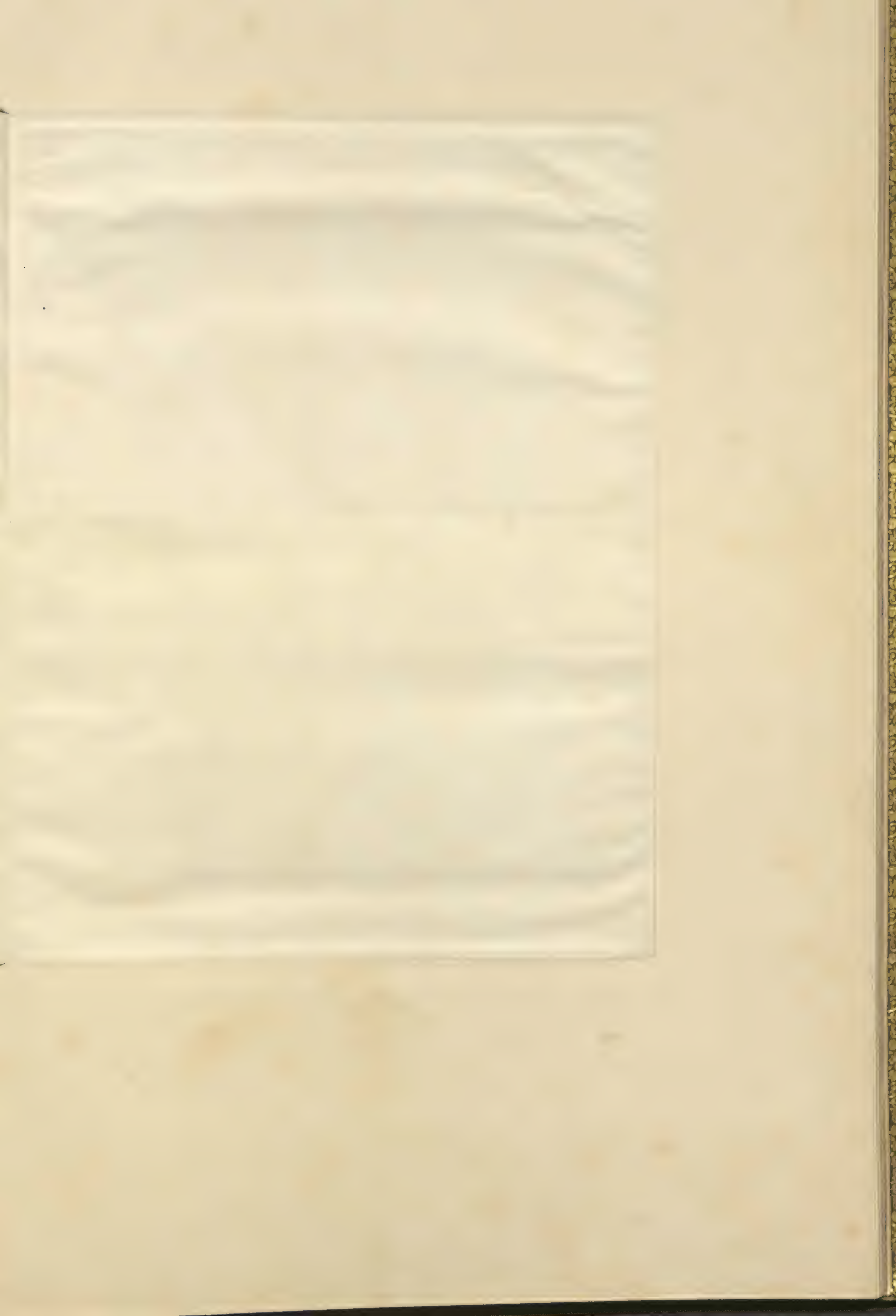
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] von ganzem Herzen

Ihr aufrichtigster Freund

Rud. [illegible]

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible].

[illegible] den 14. Sep. 852.





[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]



Hochschätzbarester Freund!

Ich hoffe daß Sie das freundliche Anzeigen, und die beygelegte Handschrift von Bethoven, welches ich Ihrem Verlangen gemäß Ihnen über Berlin zugesendet, richtig werden erhalten haben. Nun bin ich auch in den Stande gesetzt, die Ihnen noch unerfüllten zwey Wünsche in Erfüllung zu bringen. Der Todengesang war zwar ein leichtes Product, und bedürfte nur einen gefälligen Stunde des H: C: Schulmeistern Liebergen zum Aufschreiben. Aber die Handschrift von Haydn welche hier (: außer dem fürstl: Archiv :) eben so selten als anderwärts vorfindig ist, machte mir viele Umstände. Durch langes Nachsuchen gelang es mir endlich diese Ur Ur Uralte Sonate (: oder wie es Haydn in den damahligen Zeiten zu nennen pflegte :) Partitta zu finden welche zwar nicht ganz vollendet, doch aber immer ein schönes Angedenken bleiben wird. Es ist schade daß Buch auch die

Jahreszahl darauf geschrieben stehet, damit man ersehen könnte
wie alt diese Composition schon ist, ich halte es für eine Geburt aus
700 Jahren. bewahren Sie es gut, und sehen Sie es auch als ein
Angedenken des alten Prinster an.

Unseren H: Kapellmeister seine Frau ist an derselben
Krankheit welche ich Ihnen in meinem letzten Schreiben be-
richtete und zwar am 14t März abends um 10 Uhr dem Herrn
entschlafen. Sie werden sich leicht vorstellen können in welcher
Lage ich mich mit meinen Angehörigen bey dieser Gelegenheit
befand, und welchen Eindruck das Hinscheiden der sterbenden
Mutter auf die zurückgelassenen Töchter, und Vater machte,
diese Stunde wird lange brauchen bis sie wieder vernarbet.

Meine Angehörigen befinden sich sammt mir recht gesund, und
lassen Sie recht herzlich grüßen, und indem ich mich Ihrer
unverwelkten Freundschaft empfehle bin ich wie allezeit Ihr
aufrichtiger Freund

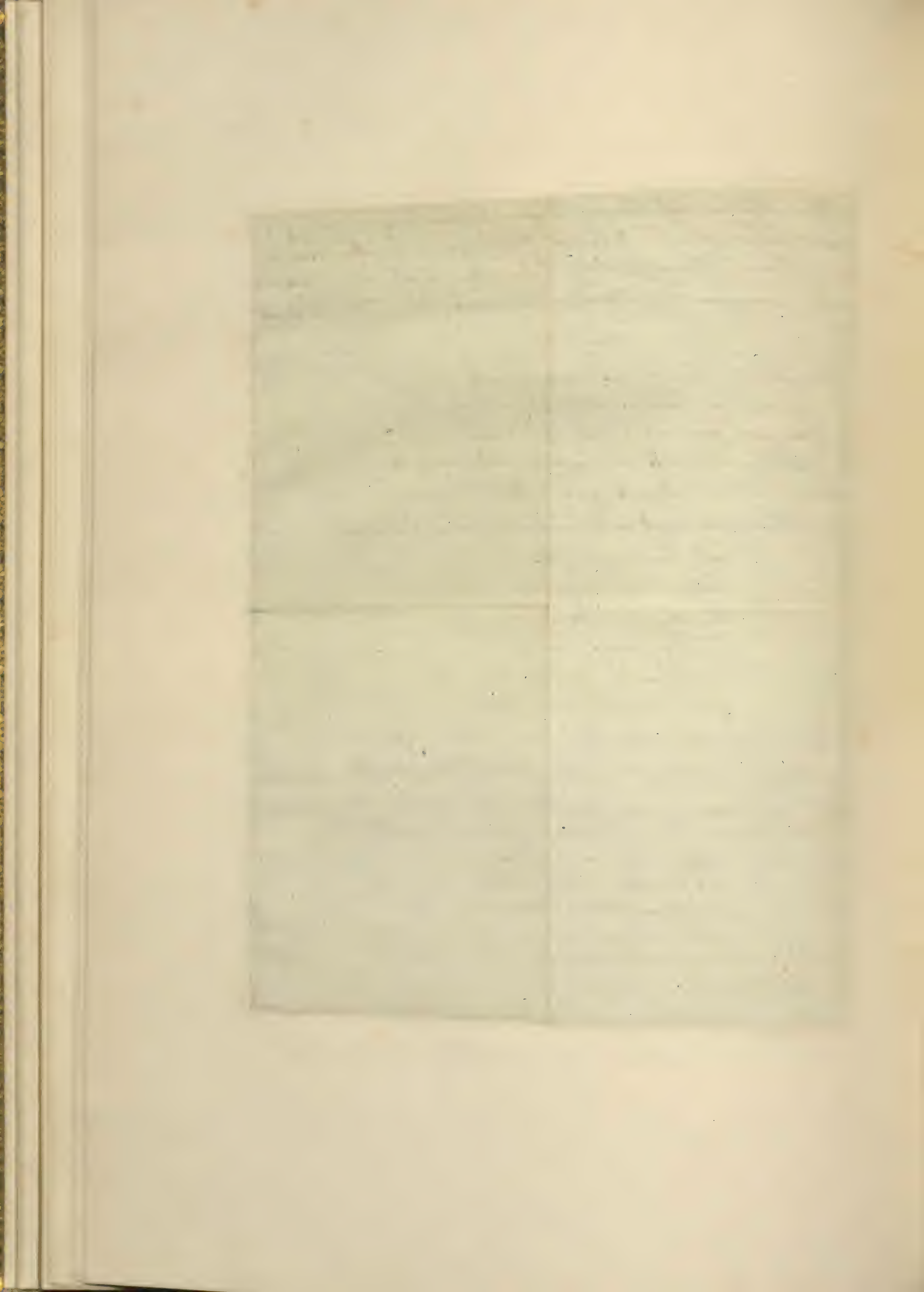
Anton Prinster

Eisenstadt den 29t März 835.

Allhier ruhet der Wohl-Edle und Kunstreiche Herr Gregorius Joseph Werner, Weyland gewester Hochfürstl.-Esterhazyscher Capellmeister, sei-nes erlebten mühsamen und kränklichen Alters 75 Jahr, deme Gott nun wolle, zur ewigen Ruhe aufnehmen, ist gestorben Anno 1766. d. 3t. Martii

Epitaphium

Hier liegt ein Chor-Regent, der ein gestimmten Haus,
sehr viele Jahr bedient, nun ist die Musik aus,
Er hatte grosse Plag mit Creutz und b mol
Wußte endlich nicht wie, wo Er's resolviren soll
bis er die Kunst erlernt, gern in Gedult zu sein.
Alsdann gab er sich willig, und ganz bereit darein.
Dich aber grossen Gott
Bitt er in höchsten Noth.
Du wollest die Dissonanten:
Von ihm gesetzt zu frey.
Verkehren in Consonanten.
durch seine Buß und Reue.
Weil er die letzt Cadenz sodann ins Grab gemacht.
Ist folglich all sein Müh, zum guten Schluß gebracht.
Herr Heiland! nehm ihn auf zu deinem Himmels Chor.
Den nie ein Aug gesehn, noch gehört ein menschlich Ohr
Wenn dann die groß Posaunen
Wird rufen zum Gericht
Mit aller Welt erstaunen
Alsdann verlasse ihn nicht
Dich aber frommer Wandersmann
Ruf ich um ein Gebetlein an.



Hochzuverehrender Theuerster Freund!

Sie haben uns mit dem überschickten Ihrem Wunsche gemäß am heutigen dem Sterbetag [illegible] Sr. Durchlaucht Fürst Nicolaus Esterházy de Galantha etc. etc. in der hiesigen Schloß-Capelle unter Mitwirkung mehrerer Dilettanten und [illegible] zu [illegible] aufgeführten Requiem ein so [illegible] [illegible] [illegible] so [illegible] [illegible] angenehm überraschendes Geschenk gemacht, daß wir uns nach Aufführung desselben verpflichtet fühlen, dem Verfasser eines erhabenen Werkes nebst der Versicherung unserer ungeheuchelten Bewunderung unseren innigsten Dank abzustatten.

Empfangen Sie ferner den [illegible] und wahren freundschaftlich gemeinten [illegible]; Sie mögen Ihre Compositionen die überall Beifall [illegible], nicht länger [illegible] übermäßigen [illegible] [illegible], und [illegible] Sie [illegible], und so wie

wir

wir nicht entziehen Ihrem Wunsche mit Bewilligung Sr. Hoh-
heit diesen Kunstinstitut, hochgestellten den mitgesendeten
Kopf des Dichters welchen bestimmt entgegengesehen nicht
können wird, im hiesigen Lokale den verdienten Platz
bei Haydn, Mozart, Gluck, Weber und andern großen
deutschen Componisten der Ton- und Dichtkunst einzuräumen,
wenn auch die ungarisch-deutsche Nationalität sich
es zur angenehmen Pflicht machen wird, Ihren Werken
ungetheilte Gerechtigkeit widerfahren zu lassen.

Wir nennen Sie noch immer mit Stolz
einen der Unsrigen, und streben nur zu bedauern, daß
Sie von uns getrennt sind, — aber ein unsichtbares
Band schlingt uns doch immer fest an Sie; es ist das
Band unserer innigen Verehrung und Freundschaft
und die Blumenkette der Kunst mit dem ein uns

sere

für immer an die gesetzte Zeit halten können

die sich hiernach sämmtlich zeichnen

Eisenstadt am 25ten November 841.

[illegible]

[illegible]

Peter Steinhauer,

Anton Steinhauser

[illegible]

Joseph [illegible]

Johann [illegible]

Michael Steinhauer

Johann [illegible]

Leopold [illegible]

Karl Zagitz.

Anna [illegible]

[illegible] 1841

Nikolaus Ziegler

Anerkennungs Schreiben

meinen lieben Kapellmitgliedern

in Eisenstadt.

Bayreuth.

Dear Mr Hill.

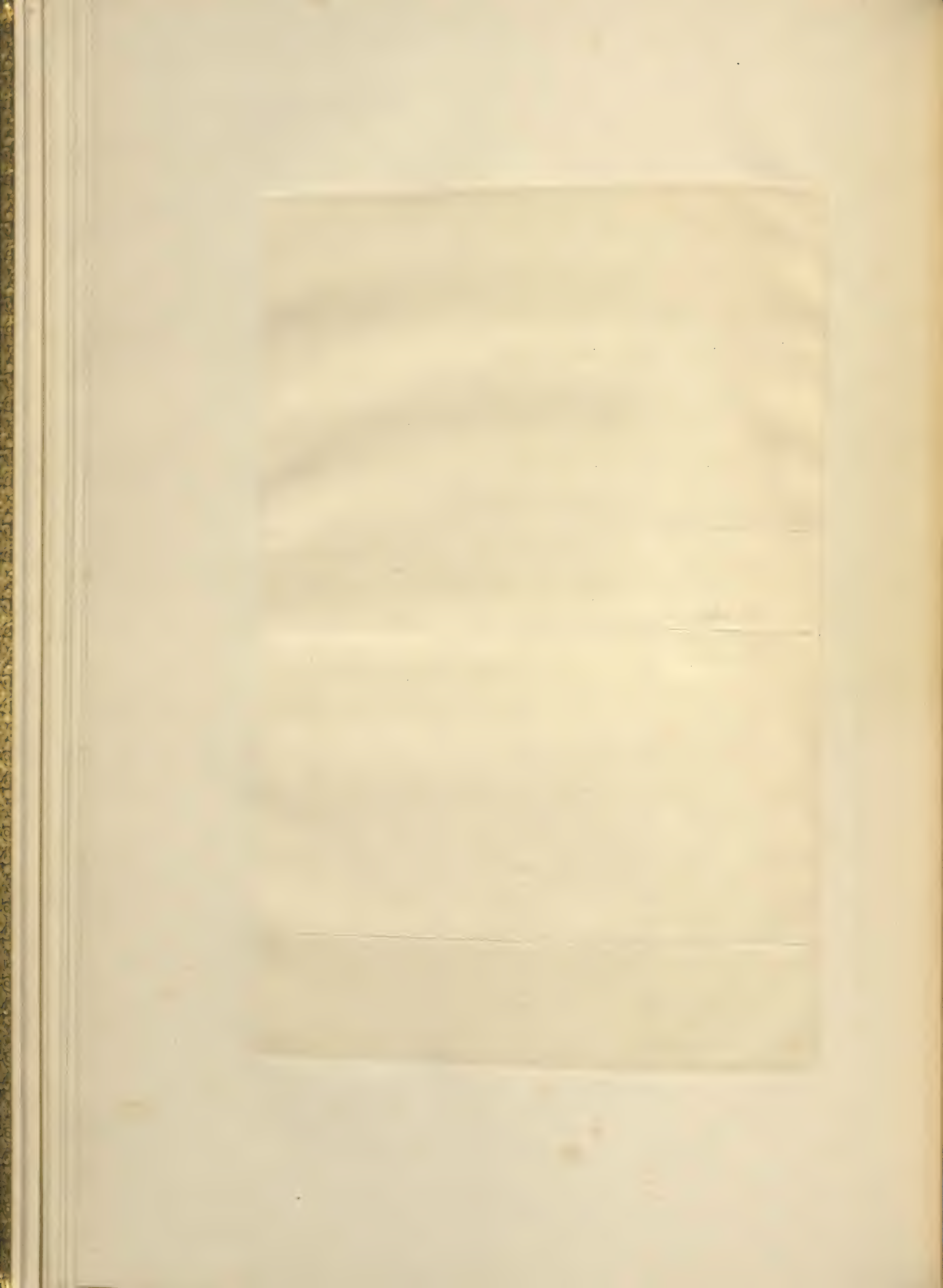
I agree entirely with you that we can trust the gentleman and therefore I ask you to send to him the manuscripts „covered by insurance" as you advise. Would you kindly inform the gentleman that Fanny Elsler was the celebrated dancer and the daughter of Haydn's copyist. The two brothers Prinster were her uncles, engaged in Prince Esterhazy's privat Orchestra and Haydn composed many horn-Concertos for them, Solos and Duos.

I feel quite well and my work is very successful here.

With my best wishes to you and heartiest thanks for all your Kindness

Yours very sincerely

Hans Richter



Bayreuth. 5. Münzgasse.

My dear Mr Hill.

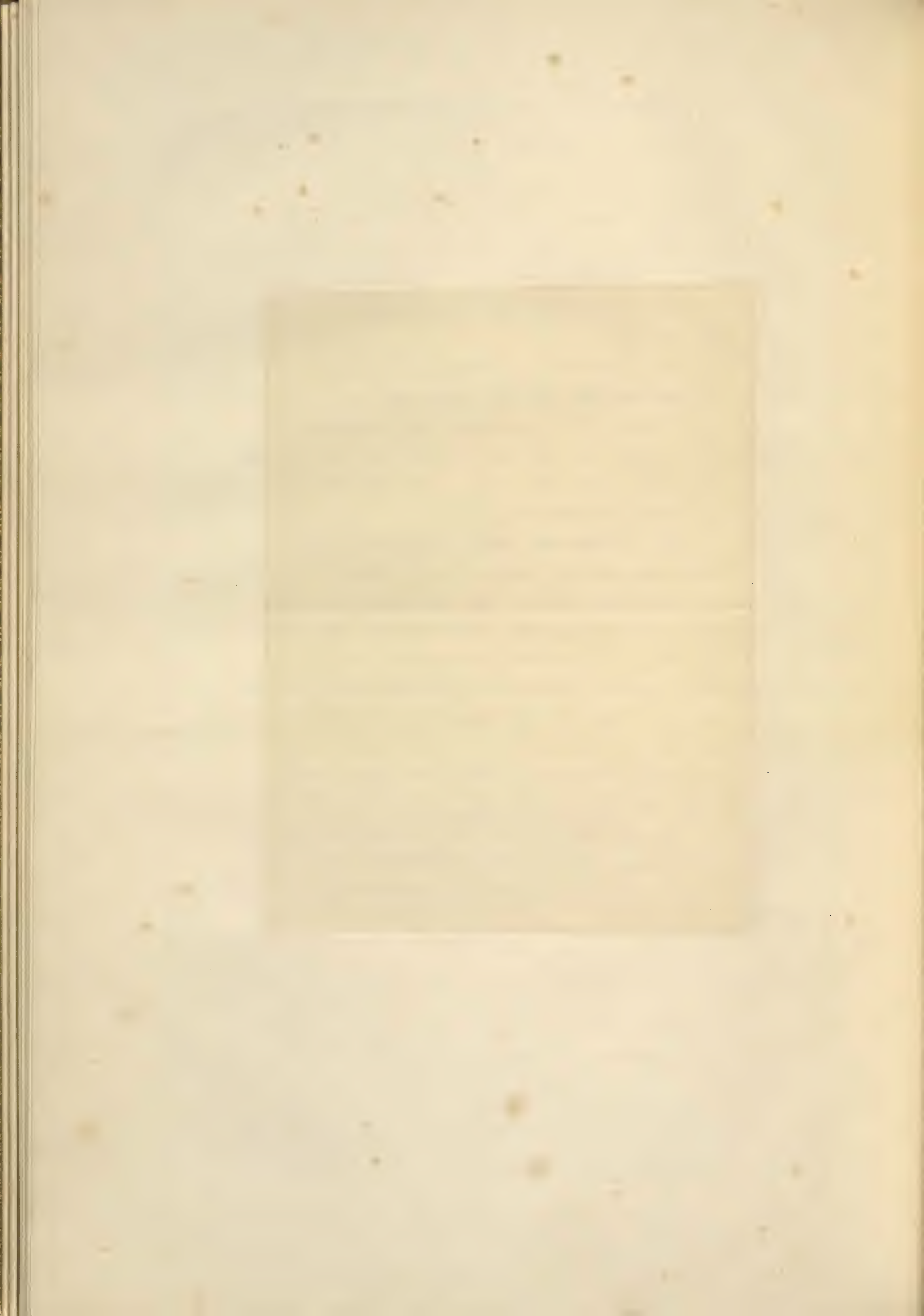
I beg to acknowledge receipt ~~for~~ of cheque £ 150. for the Haydn clavichord, documents and manuscript and remain with best regards

Yours very thankful

Hans Richter







DOCUMENT

The undersigned hereby certifies that the present instrument made by Johann Bohak, organ and instrument-maker by Royal Appointment to the King, in Vienna in 1794, was purchased by him in 1831 from Herr Lichtenthal, chancellor of the Exchequer of the Princely House of Esterhazy, who affirmed it to have been the property of Haydn.

Haydn lived with Lichtenthal's father and on moving to Vienna presented the instrument to him with these words: "Here I make you a present of this instrument for your boy(the above mentioned chancellor was then but three years old) in case, when older, he should care to learn it". I have composed the greater part of my "Creation" upon it".

This utterance was communicated to me by Herr Lichtenthal, who had often heard it from his father.

As a further proof, I may cite the fact that once, when the (Esterhazy) Court tenor, Abbé Bevilaqua, came to see my house, on seeing this instrument (and knowing nothing of its purchase) he exclaimed "Hallo? what instrument is that you have here? Why, it is Haydn's, I (Bevilaqua) have often sung to its accompaniment!"

I have requested the most reliable witnesses to add their signatures

(signed) Anton Richter
(former singer at the Court of Prince Esterhazy)

"The above statement is confirmed by Esterhazy" (autograph)

"The above statement is confirmed by the undersigned veterans, who, at the time the above work was composed, were engaged as Court musicians under Haydn's leadership in the service of Prince Esterhazy.

In my 76th year (signed) Anton Prinster (Musician at the Court of Prince Esterhazy)
(Signed) Michael Prinster (ditto)

The undersigned hereby certifies that the present instrument made by Johann Donck, organ and instrument-maker by Royal Appointment to the King, in Vienna in 1794, was purchased by him in 1831 from Herr Lichtenthal, chancellor of the [illegible] of the Princely House of Esterhazy, who affirmed it to have been the property of Haydn.

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I have requested the most reliable witnesses to set their signatures

(signed) Anton [illegible]
(former singer at the Court of Prince Esterhazy)

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In my 76th year (signed) Anton [illegible] (musician at the Court of Prince Esterhazy)
(Signed) Ignaz [illegible] (ditto)

Dearest Friend,

I herewith send you your piano document with the desired signatures and hope you may feel consoled (?) as regards this matter.

Herr von Lichtenthal sends greetings as does also my brother, The last named, I and my family wish that your little son may bring you much happiness, which, however, is only to be expected since his talent will receive the best care under his dear father's guidance.

My cousin has written to us about the good reception you and your wife got in Hamburg. This excursion will have brought you both much pleasure. You have also availed yourself of this opportunity to see your old friend Alois Joh:. Does he remember me and my family? His brothers appear to have quite forgotten us, on the other hand, however, I must praise his sisters,who write to us several times a year.

I must now say good-bye, wishing you and your family the best of health,

I remain

Your sincere friend

Anton Prinster

Our heartfelt greetings to your dear wife & Fr Wlabach.

Eisenstadt, Sept. 14th 1852

My Father, Johann Elssler, for many years Haydn's copyist, often spoke of this instrument as being Haydn's property.

I willingly adhere with both my uncles, my Mother's brothers, Anton and Michael Prinster.

Fanny Elssler

My Father, Johann Elssler, for many years Haydn's copyist, often spoke of this instrument as being Haydn's property. I willingly adhere with both my uncles, my Mother's brothers, Anton and Michael Prinster.

Fanny Elssler

Most esteemed Friend,

I hope you have received the "Prindliche" Requiem and the accompanying epitaph by Werner, which, at your request I sent you via Vienna.

I am now in a position to fulfil your two remaining wishes. The Dirge was an easy composition, the writing down of which took our confrère, the schoolmaster Linkberger, but one blessed hour. But Haydn's writing, which here (except in the R.Archive) is as scarce as elsewhere, gave me great trouble. After a long search, I succeeded in finding this old, old Sonata or (as Haydn used in those days to call it) "Partitta", which though not quite finished, will always be a delightful souvenir. It is a pity that the date is not written thereon so that one might see how old the composition is. I regard it as dating from 1766. Take care of it and look upon it as a keepsake of old Prinster.

The wife of our confrère, the bandmaster, died at 10 o'clock on March 17th, of the illness about which I wrote to you. You can imagine in what a position this has placed me and my relatives and what an impression the death of the dying mother made upon the daughters and father. T'will take a long time o'er this wound heals.

My relatives and I are in good health and send you best greetings and recommending myself to your esteemed friendship

I remain, as ever

Your sincere friend

Anton Prinster

Eisenstadt, March 29th, 1835

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I remain, as ever

Your sincere friend

Anton Printster

Eisenstadt, March 29th, 1865

Here reposes the noble-hearted and talented Gregorius Josephus Werner, former bandmaster of His Highness Prince Esterhazy's private orchestra, who, worn out and decrepid, died at the age of 75 on March the 3rd 1766. May God grant him eternal rest!

EPITAPH.

Here lies a Choir-Regent, who for many years served a Princely House
Now the music is ended.
He had much worry with sharps and flats and knew not how
To resolve it harmoniously.
But having learnt the art of being pure, in patience he readily
and willingly resigned himself therein.
But Thou, great God, he prays in his great need,
Convert the discord of his frailty
by virtue of his penance and contrition
Into harmony.
For having completed the last cadence in the grave
His troubles have been brought to a good end.
Oh Saviour! receive him into Thy heavenly choir
Which no eye hath seen or ear heard.
When the great trumpet's call
Shall summon to judgment
And the whole world shall wonder
Oh then condemn him not,
But thou, oh, pious pilgrim,
Say a little prayer for me.

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Dearest and revered Friend

With your Requiem, which, in compliance with your wishes, was to-day, the anniversary of His Highness, the late Prince Nicolaus Esterhazy de Galatha, P.T. performed in the Castle chapel by the united efforts of various amateurs assisted by members of the Parish Church Orchestra, you have given us that, which, to every lover of art and friend of music, must necessarily be a most touching, agreeable and surprising present, that after the performance of same we feel compelled to express to the composer of this sublime work our sincere admiration and heartfelt thanks.

We furthermore pray you to listen to the earnest request prompted by friendship, to no longer withhold through excessive diffidence, your compositions, which are everywhere applauded, and be assured that we shall not omit, with the permission of his Highness, to recommend our confrère, the director of our Orchestra, to place it in the honoured place it deserves beside Haydn, Mozart, Eibl Fuchs and other great composers of church music past and present, and, needless to add, your impartial contemporaries will regard it as an agreeable duty to do full justice to your compositions.

We take a pride in still calling you one of ours, and only regret that you are separated from us, nevertheless, an invisible link firmly unites us to you, the link of our sincere veneration and friendship and the garland of art whereby you have for ever bound us fast.

Think sometimes of your sincere Eisenstadt admirers & friends

Karl Thomas
Julius Prinster
Anton Prinster
Theres Fuchs
Joseph Bruer
Johann Uhl
Michael Prinster
Johann Lorentz
Leopold Kinnberger
Karl Zagitz
Anna Heldin
Leopold Stolz
Nicolaus Esterhazy

(Testimonial from the dear members of my band in Eisenstadt)

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With your Requiem, which, in compliance with your wishes, was to-day, the anniversary of His Highness, the late Prince Nicolaus Esterhazy de Galatna, P.T. performed in the Castle chapel by the united efforts of various amateurs assisted by members of the Parish Church Orchestra, you have given us that, which every lover of art and friend of music, must necessarily be a most touching, agreeable and surprising present, that after the performance of same we feel compelled to express to the composer of this sublime work our sincere admiration and heartfelt thanks.

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Karl Zagitz
Anna Feldin
Leopold Stolz
Nicolaus Esterhazy

(Testimonial from the dear members of my band in Eisenstadt)

MUSIC.

A GREAT CONDUCTOR.

(FROM A CORRESPONDENT.)

On Monday evening next Dr. Richter will make what, except for the Pension Society's Concert on the 30th, is to be his last appearance in London, as conductor at a London Symphony Concert. What this really means only those of us who have followed his work here for the last thirty-two years know. They know that there is no one who, with any propriety, can be said to be able to succeed him, and they know that many great traditions will henceforth be only memories. For the best things in Art, as in everything else, cannot be taught.

From his earliest years his life has been lived in music; and from his ninth year, when he was appointed a chorister in the Hof Kapelle at Vienna, until the present time he has been actively busied with music, for the larger part of the time in the very forefront of the battle. Moreover, music is in his blood; his father succeeded to one of the musical appointments held by Haydn (Dr. Richter still cherishes the little clavichord used by Haydn, and given to his father by Prince Esterhazy), and his mother was a distinguished teacher of the art of singing. Dr. Richter first conducted here in 1877, at the concerts given by Wagner at the Albert Hall, having been sent for very urgently by Wagner, as the rehearsals up to that time—they had, I believe, already had 19—under himself, Dannreuther, and Wilhelmj had resulted in nothing. The band were no further than when they began, and they maintained that the music was unplayable. Richter came, and at his first rehearsal began with the first act of *Die Walküre*, which the band then played straight through without a break!

He began his orchestral work as a horn player, and in 1866 went as famulus to Wagner. There, in the process of copying out Wagner's scores for the printers, he, no doubt, laid the foundations of his profound knowledge of them. He then went as chorus conductor to Munich, where Bülow was at his zenith. Here he conducted his first opera—*William Tell*—and also performed other feats. One was his only appearance on the stage; he sang the part of Kothner in *Die Meistersinger* once in 1868, as the singer of the part had fallen ill; another, much more important, was his having to conduct *Die Meistersinger* for Bülow upon an emergency, from which ordeal he emerged triumphantly. From this time onwards he devoted himself to conducting, and he was chosen by Wagner to conduct the first performance of *Das Rheingold* in 1869. Just before the day fixed for the performance Richter, not being satisfied with the rehearsals, and being urged thereto by Edward Dannreuther, had the courage to postpone the performance. This brave action in the interests of his art lost him his post at Munich. He was shortly, however, appointed conductor at the Vienna Opera; and he remained there for about thirty years, until he succeeded Sir Charles Hallé as conductor of the Hallé Orchestra in Manchester, and made his home amongst us.

On May 5, 1879, he conducted his first Richter Concert in the old St. James's Hall; it was a great concert, and it will be for ever remembered by the few who are left of the few who were there. At that time there were practically only the Philharmonic Concerts actually in London; the New Philharmonic Concerts were on their deathbed, and the Philharmonic Concerts were at their lowest level under Cusins. August Manns was carrying on his great work at the Crystal Palace, and Charles Hallé was doing equally good work in Manchester. These two prepared the way for Richter and for the music we have here to-day; not only did they prepare the players, but they also taught the English people to know and to care for "classical" and good music. It would have been by that time impossible to sandwich the movements of a Beethoven Symphony between waltzes and polkas, as Manns had to do when he began his work in England. These two men, Manns and Hallé, stand out far before all others in England at that time, and both were equipped with quite remarkable gifts and knowledge; but even with them conducting had not grown to be an art.

Conducting in those days was mostly left to routine for its practice; and the public, used to such results, naturally found it very difficult to distinguish between a wrong impression of a work and the badness of its performance. It was with Wagner that technique and virtuosity (in its best sense) in conducting took rise; and it was he who demonstrated, by his own conducting of Beethoven and Weber especially, the enormous importance of *Vortrag* in the performance of a work, although Beethoven, in his later period, had already expressed views upon the subject. Bülow and Richter came fresh from this atmosphere; and the Beethoven the latter brought to us in 1879 was certainly quite different from anything which had been heard here before. At the present day the hearer can too often realize that in conducting as in playing virtuosity alone is of no use, and that *Vortrag*, unless artistically restrained, is horrible. We hear plenty of affected pathos, accompanied by all sorts of gymnastics on the part of the conductor, in the place of real feeling; we hear slow tempi dragged so as to be painful (the present writer has heard the Vorspiel to *Parsifal* played three and a half minutes longer than Levi played it, who was chosen by Wagner to conduct it, and *Das Rheingold*, which Richter in 29 timed performances plays in two and a-half hours with never more than two minutes' grace, has been known to take nearly three hours); even quick movements are dragged till they become tedious, and we hear works entirely spoiled by mannerisms, wilful alterations in the tempi, and barbarous alterations in the scoring (such as the C minor Symphony with eight horns), and again certain movements so hurried as to be quite unintelligible. But Richter has always kept himself far above such inartistic errors; and he has given us such performances of the great works that we shall miss them and long for them again when we can hear them no more.

With regard to the manning of the orchestra in those days, it must be remembered that the strings were relatively fewer, that most of the basses were three-stringed instruments (Richter had two in his band for some years), and that the technique all round was nothing like it is to-day. There were no tubas, and the tuba parts had to be played on horns; there was no bass-trumpet; that was taken by a tenor trombone, and no contra-posaune. There were difficulties of rehearsal, substitutes being common; but Richter got over this difficulty by insisting that the person who rehearsed should play at the concert.

The three things which strike one most strongly about Richter's conducting are, first, its magnificent directness; secondly, his instinctive sense of the right tempo; and, thirdly, his unerring feeling for rhythm. The way he holds and sways his baton is characteristic; he does not hold it as do some, as if he were about to play the flute thereon, but with a firm grasp, and when held with his arm at full length it is an all-compelling instrument; the point of his baton has also a magic power; from it on occasion arise nuances, crescendos, sforzandos, &c. His left hand is as wonderful as his right; with it he keeps, as no one else can do, the various parts of the orchestra in their proper relation to each other and to the whole, so that however complicated the work is it becomes quite clear to the hearer, and the most elaborate polyphonic music attains to a clearness not to be heard under any other baton (*e.g.*, the end of the second act of *Die Meistersinger*). He never falls into the very common mistake of bringing out one instrument strongly with all the rest nearly inaudible, but the whole orchestra moves together in its proper relation to the prominent part; clearness and balance are always present, so that a forte or fortissimo can be arrived at naturally without any effort.

His great gift of knowing exactly the right tempi of the works he plays is very remarkable. It is hardly possible to remember an instance when eventually one does not feel that Richter is exactly right. Of course the instinct of the right tempo of a work is in direct connexion with the proper rendering of it, and the latter depends upon the former. He is the only conductor who can ensure a perfect Allegretto, one of the subtlest of movements in Haydn, Mozart, and Beethoven. His beat has such a breadth that no phrase ever seems too long for it; as one who played under him for many years once said to the present writer, "There is room enough in Richter's beat for any number of notes." And yet it is a very definite beat, and there is never any difficulty in knowing exactly where you are. This so elastic and yet so definite beat enables him to get effects of quickening or slowing without any break in the movement. For instance, in the Vorspiel to *Die Meistersinger*, in the eight bars immediately preceding the section in E natural, there is nearly always uncertainty and unsteadiness; but with Richter the alterations of time are so led up to that the passage sounds continuous, without any break or violent alteration; the same with his slowing of the time towards the end. Even the most delicate works, such as the Siegfried Idyll, acquire a nobility and strength under him which do not appear in the ordinary performances.

He was as a conductor bred in the orchestra—as conductors should be—and not in a conservatorium, and his knowledge of the various instruments is extraordinary; he knows not only what they can do, but how they do it; and this, no doubt, is one of the reasons of his strength on the technical side. The present writer remembers being invited to supper by Richter on a very hot summer evening; on approaching the house strange noises were heard, and Richter was discovered eventually, very lightly clad, practising the contra-fagotto! He can play practically every instrument in the modern orchestra.

Among so many gifts which are essential one is apt to forget his extraordinary memory, although in early years much was said concerning it. He has often conducted whole concerts without a score. One late example will be remembered by many; the second performance he conducted of Tchaikovsky's Symphonie Pathétique was undertaken without the score, and those who were there will not soon forget it. His reading of such a work, in which most conductors find it necessary to give way to false sentimentality and exaggeration, was masterly; quite straightforward, with the greatest care for balance and tone, yet it was withal far more impressive and expressive than the ordinary readings. His performance of the great choral works was also very remarkable, when he had a properly-trained chorus—those who heard his rendering of the Bach Mass and the Choral Symphony at the Birmingham Festival, for instance, will remember them as one remembers one's first hearing of *Parsifal*—the impression of power and splendour, combined with the most exquisite balance, was overwhelming.

Of his generosity and large-heartedness little need be said—those who know him know this side of him well. His orchestra, from the earliest days, were always most warmly attached to him, and he got more out of them than any one else has ever done here; not given grudgingly, but freely. From the first he never had the slightest difficulty with our orchestral players, and we should be very proud that he has the highest opinion of them and of their playing. It is hardly necessary to recall his efforts to recoup the unpaid orchestra after the failure of the Franke Opera Season, by giving many concerts for them, which he was in no sense bound to do. He has also in Manchester founded the Hallé Orchestra Pension Fund, to provide pensions for aged members of the band who are compelled to retire from work. All this shows his relations to them. Those who have been privileged to see him at work at rehearsals will also understand the hold he has upon those who are to carry out his wishes. His perfect knowledge of the work in hand is one of the reasons of their complete trust in him—no one could deceive him—no one wanted to. No detail was too small to be noticed, and no mistake in phrasing was ever allowed to pass. Yet he never tried to get more out of any man than he could give, and this was one of his secrets. A horn player, say, would find a passage very difficult—it would be played several times, and the player would be encouraged and not bullied, and after the rehearsal he would be asked to play it over again alone to Richter, who would further encourage him, even although it was not perfect, and at the concert it would go, as a result, fairly well, if not quite well. This has happened. By such ways he endeared himself to all of the players, and their loyalty to him became a part of themselves.

And now all this is to come to an end. Richter leaves music in England in a very different condition from that in which he found it—when he came here there was practically only one orchestra in London, and now there are several, and, although we have still to get our great conductors from abroad, we have some conductors. For this change in our musical condition we have to thank, primarily, Manns and Hallé; but principally we have to thank Hans Richter, who, by his introduction of Wagner's music, increased enormously the standard of execution, and who, by his *Vortrag* of the great music generally, increased the musical intelligence, taste, and liking for the greater music in both players and audiences. *Die Synthese der Neigung ist es eigentlich, die Alles lebendig macht*, says Goethe.

It is fitting and proper that the names of Beethoven, Wagner, and Brahms should stand on Monday's programme, for Richter is unapproachable in their music. His great desire was to establish performances of opera in English here, and it has been a great grief to him that for the present the scheme seems impracticable. He may yet see the good seed he has sown in this direction bear fruit; let us hope so. No artist ever kept higher aims before him, or practised his art more nobly; and no man has earned his leisure more honourably than has Hans Richter, and all in England who love music will hope very earnestly that he may enjoy his well-earned rest in health and strength for many years.

SONGS MY MOTHER TAUGHT ME

MUSIC IN THE OLD DAYS

Clavichords and Roman Flutes at the London Museum

TREASURES OF FAMOUS PEOPLE

There is a delightful little exhibition of musical instruments at the charming but rarely visited London Museum which all people interested in music should see more than once.

The first time it would be hard to get past those ranks of wedding dresses worn by queens in the hall; and the second time it would be hard to get past those cases of glittering and gorgeous gems roped in which Madame Patti used to sing, and the exquisite filmy swan dress worn by Pavlova in her famous dance. The third time we could really settle down to look at some rare instruments and ponder on the past.

First Upright Piano

They are in the State dining-room at Lancaster House, and very attractive do the keyboard instruments appear in such a setting. Looking from one to the other of these historic shapes, particularly the first upright piano made in 1811, we can but feel that the modern piano is a clumsy, unpleasing object.

The first maker of spinets in England, Thomas Hitchcock, made an extraordinarily charming one in 1710, and it is in this museum today, a delicate, slender shape, an idealised Baby Grand, with carved, faded keys. Close by it is a harpsichord made in 1788, a beautiful piece of craftsmanship, inlaid with marquetry. The keyboard instrument that we find very difficult to get away from is the faded clavichord, made in 1794, on which Haydn composed the greater part of his work.

Haydn's Clavichord

Not far away is the score of Haydn's Creation. It is not hard to imagine Haydn playing the delicate, tinkling accompaniments to With Verdure Clad on these worn keys. They have an odd look, for the black-and-white arrangement usual to the piano is reversed, the sharps and flats being white on the black open keys. The board is short, only four complete octaves.

The strings no doubt were touched just as lightly, whatever colour the keys. It is this touching of the strings instead of hammering them, as in the case of the piano, that makes the exquisite, unforgettable beauty of clavichord music. The notes are delicate as butterfly wings.

Plenty of other instruments were made in England by men proud of their skill and jealous of their name, like those made by Jacob Rayman, dwelling in Bell Yard, Southwark, 1650; John Johnson at the Harp and Crown in Cheapside, 1759. They are lovely tawny wood shapes, a pleasure to the eye.

It is the viol da gamba sold at the Middle Temple Gate in Fleet Street in 1673 that one returns to, and the gambas in general, so daintily carved and inlaid in the neck, with the roguish little carved head for ever watching the player's creeping, shaking fingers.

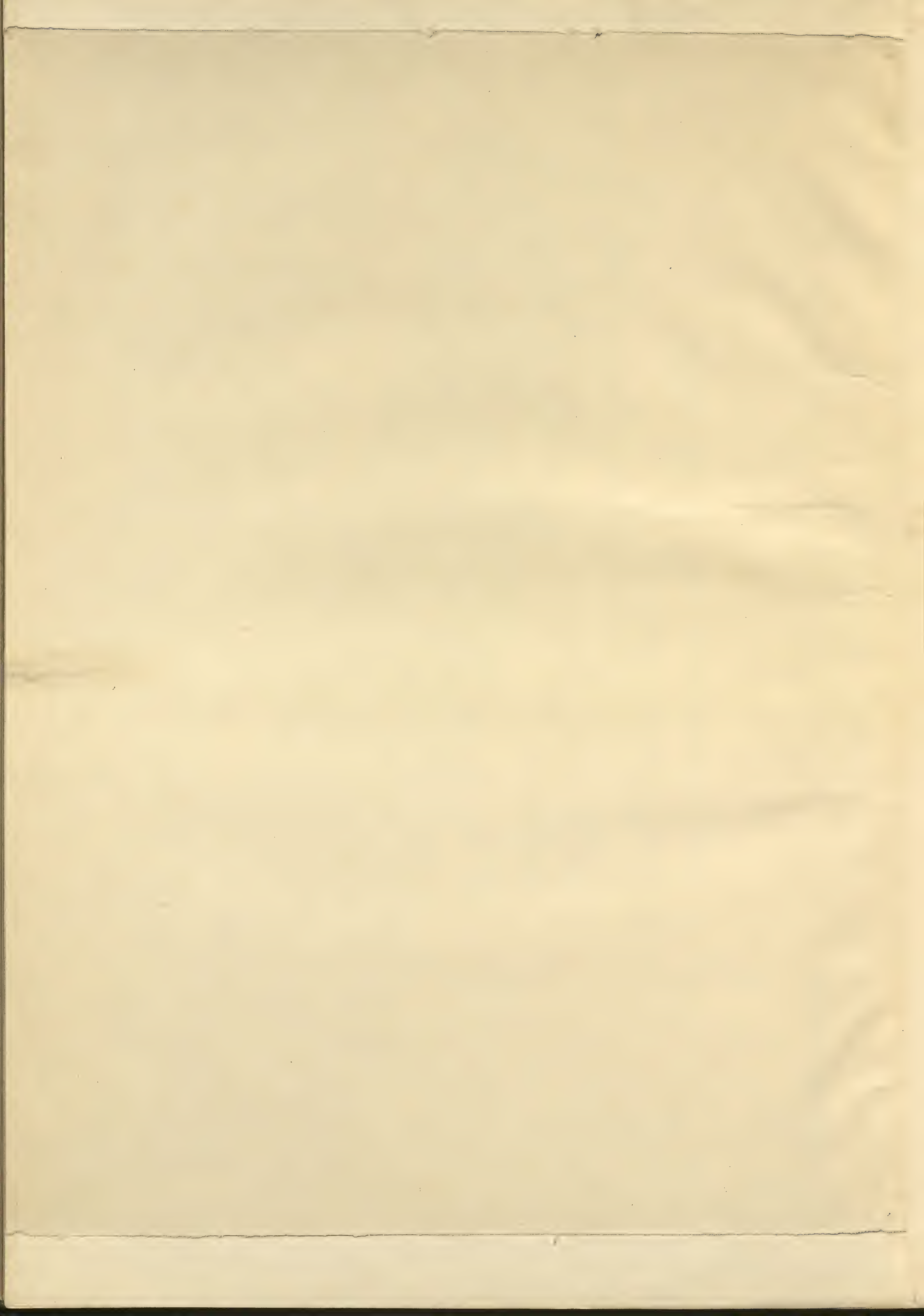
Alluring Toy Fiddles

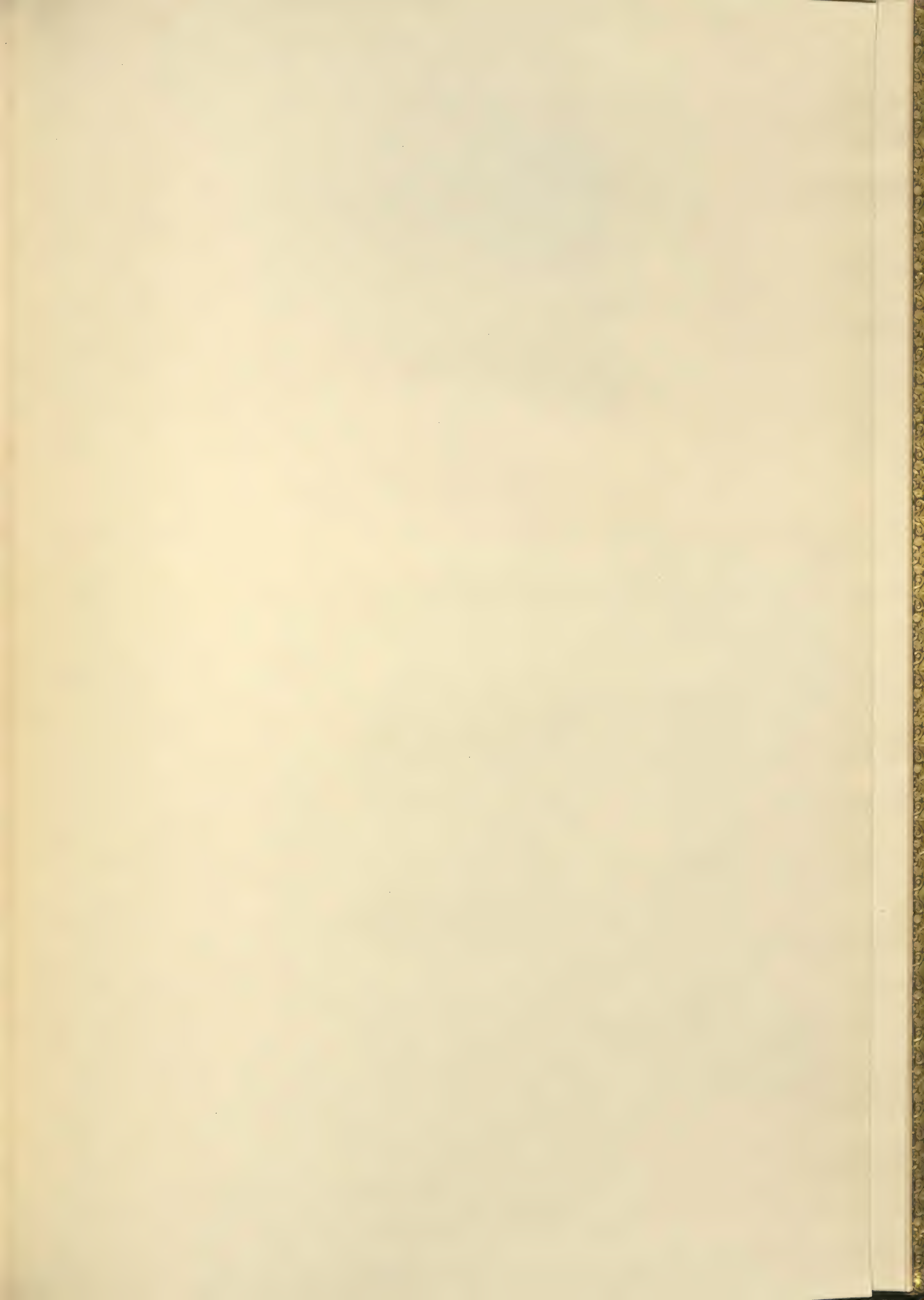
The most amusing of the stringed instruments are two kits used by dancing masters, made in England about 1770, toy fiddles of alluring shape.

An ambitious and, alas! very small section of the exhibition is devoted to wind instruments from Roman times to the 19th century. They are marvellous, from the King's china flute and those decorative flageolets and trumpets, the silver so richly chased, down to the tiny bone flutes Roman boys made music on.

People who love personal knick-knacks will linger over the many cases of scores, programmes, mementoes of singers, composers, and conductors, their batons and trin[illegible] and dancing shoes

1. Partitta per il Clavicembalo Solo. Joseph Haydn's Autograph.
2. Document. (my father's handwriting.)
3. Anton Prinster's letter to my father. Anton and Michael Prinster were members of Count Esterházy's Privat-Orchester under J. Haydn.
4. Fanny Elssler's (the celebrated dancer) letter to testify Prinster's (her uncle's) handwriting.
5. Anton Prinster's letters about the Partitta.
6. A poem.
7. A private letter to my father (from the members of E's Orchestra.) } not to be sold.









HAYDN'S CLAVICHORD

Philip James.

HAYDN'S CLAVICHORD AND A SONATA MANUSCRIPT

By Philip James

It is now possible to chronicle another addition to the list of surviving musical instruments which have been owned or used by famous composers. To Bach's harpsichord in the museum of the Staatliche Hochschule at Berlin, Mozart's grand pianoforte made by Anton Walter in the Mozarteum at Salzburg, the grand pianoforte given by the Broadwoods to Beethoven in 1817—his favourite instrument—which is in the National Hungarian Museum at Budapest, and the beautiful viola da gamba in the Victoria and Albert Museum associated with Haydn, which was made by Martin Voigt, of Hamburg, in 1726, we can now add the last-mentioned composer's clavichord, which the present owner, Miss Chapman, acquired from the famous conductor Hans Richter. Miss Chapman also possesses an interesting series of documents which set the seal of authenticity upon the association of this instrument with Haydn. The first of these is a signed statement by Anton Richter, the conductor's father, which may be translated as follows :

> 'The undersigned hereby certifies that the present instrument made by Johann Bohak, organ and instrument maker to the King, in Vienna in 1794, was purchased by him in 1831 for eighteen Viennese crowns from Herr Lichtenthal, Chancellor of the Exchequer of the Princely House of Esterhazy, who affirmed it to have been the property of Joseph Haydn.
>
> 'Haydn lived with Lichtenthal's father, and on moving to Vienna presented the instrument to him with these words : " Here I make you a present of this instrument for your boy "—the above-mentioned Chancellor was then but three years old—" in case when he is older he should care to learn upon it. I have composed the greater part of my 'Creation' upon it." This utterance was communicated to me by Herr

Lichtenthal, who had often heard it from his father. Further, I may cite the fact that once when the Court Tenor, Abbé Bevilaqua, came to see my house he exclaimed on seeing this instrument and knowing nothing of its purchase, " What instrument is this you have here ? Why, it is Haydn's. I (Bevilaqua) have often sung to its accompaniment."

'I have requested the most reliable witnesses to add their signatures.

'(Signed) Anton Richter
'(formerly singer at the Court of
'Prince Esterhazy).'

The above statement is confirmed by Lichtenthal (autograph).

The above statement is confirmed by the undersigned veterans, who at the time the above work was composed were engaged as Court musicians under Haydn's leadership in the service of Prince Esterhazy.

In my seventy-sixth year (signed),
Anton Prinster, Musician at the
Court of Prince Esterhazy.

(Signed) Michael Prinster, Musician at the
Court of Prince Esterhazy.

The Prinsters were horn-players in Haydn's orchestra. There is also a letter to Anton Richter from the two Prinsters' niece, Fanny Elssler, whose prowess as a dancer was acknowledged in America and on the Continent as well as in this country. We must also remember that she was the daughter of Haydn's devoted servant and amanuensis, Johann Elssler. She writes :

> 'My father, Johann Elssler, for many years Haydn's copyist, often spoke of this instrument as being Haydn's property. I willingly join in this testimony with both my uncles, my mother's brothers, Anton and Michael Prinster.
>
> '(Signed) Fanny Elssler.'

The instrument resembles in every way the typical German or Austrian clavichord of the period. The compass is the full five octaves ; the natural keys are black and the accidentals white ; and it is *bundfrei, i.e.*, a pair of strings is found for each note and does not do service for two or three notes as in the earlier *gebunden* clavichords. The case is severely plain, and a modern stand has been constructed for it in imitation of that made for Miss Glyn's fine clavichord by J. A. Hass, of Hamburg, which is dated 1767.

There is no doubt that the clavichord with its sweet, small tone was regarded by composers as the ideal instrument for private recreation and composition, while the crisp, brilliant tone of the harpsichord was, of course, necessary for public performance. We know that these instruments were thus used by Bach, Haydn, and Mozart, and there is evidence to show that it was the general practice in the 18th century. We can also recall that Bach's son Carl Philipp Emanuel, who laid the foundations of modern keyboard technique, insisted upon diligent practice on the clavichord for the attainment of a perfect touch. In his famous work, 'Versuch über die wahre Art das Clavier zu spielen,' he says :
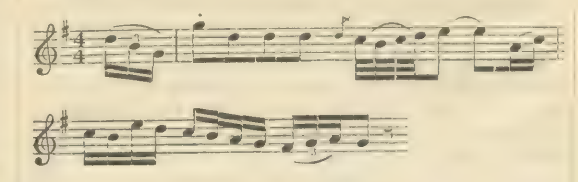
> 'By constant playing on the harpsichord we take to playing with one kind of tone, and the different shades of tone which can be produced even by an ordinarily good clavichord-player are completely lost.'

Both Haydn and Mozart lived to see the harpsichord ousted by the pianoforte, and in the familiar portrait of Haydn by Guttenbrunn, which was engraved by Schiavonetti, we see him seated with a quill pen in one hand in the act of composing at one of the little square pianofortes which enjoyed an immense popularity. In shape they were modelled on the clavichord, just as the grand pianoforte was modelled on the harpsichord.

Miss Chapman's album also contains a sheet of the original manuscript of one of Haydn's clavier Sonatas. It is inscribed with the title 'Partita per il clavicembalo solo,' the words 'In Nomine Domini,' which he invariably wrote at the beginning of all his scores, and the signature, 'Giuseppe Haydn.' The above-mentioned Anton Prinster gave it to Anton Richter with a letter written from Eisenstadt on March 29, 1835 :

> 'But Haydn's writing, which here (except in the Royal archives) is as scarce as elsewhere, gave me great trouble. After a long search I succeeded in finding this old, old sonata or (as Haydn used in those days to call it) " Partitta," which, though not quite finished, will always be a delightful souvenir. It is a pity that the date is not written thereon so that one might see how old the composition is. I regard it as dating from 1766. Take care of it, and look upon it as a keepsake from old Prinster.'

It forms the first movement (*Allegro*) of the sixth Sonata in Breitkopf & Härtel's authoritative edition entitled, 'Joseph Haydns Werke' (Serie 14, Klavierwerke 1), which has been appearing for many years under the scholarly direction of Herr Karl Päsler :



Apart from the early printed editions, Herr Päsler enumerates two old manuscript copies in his list of sources. In these the composition is called 'Divertimento,' but the true title used by the composer is, as we have seen, 'Partita.' He used this word, which soon fell into disuse after the death of Bach, for at least two other early sonatas (Nos. 1 and 2, Breitkopf & Härtel edition).











